

# All New York Thrilled by Vagabond King Opening!

Extra Sales  
Pressure To  
Beat Lenten  
Opposition!

## Publix Opinion

The Official Voice of Publix

Extra Sales  
Pressure To  
Beat Lenten  
Opposition!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of February 21st, 1930

No. 24

# MR. KATZ ORDERS INTENSIVE FIGHT AGAINST ANNUAL LENTEN SLUMP!

## PARAMOUNT-FAMOUS-LASKY DIRECTORS VOTE TO CHANGE NAME TO PARAMOUNT-PUBLIX

Change in the corporate title of the company to Paramount-Publix Corporation was recommended this week by the Board of Directors of the Paramount Famous Lasky Corporation. The recommendation will come up for approval before the annual meeting of the stockholders April 15.

Officials of the company have considered for some time changing its name to one that would be more descriptive of all phases of the company's activity. Such change, it was reasoned, not only would be more enlightening to the general public, but also would have a salutary psychological effect on the organization itself, in that it would foster and promote that close cooperation which is essential to proper operation of the company as a whole.

By including the name Publix in the title greater advantage is taken of the company's theatre holdings and the good will which the Publix organization has built up throughout the country; and this in itself is expected to unite in even closer effort the forces of production, distribution and exhibition.

### Cabinet Organized

To further the movement for greater cooperation, Adolph Zukor, president, has organized a cabinet which will represent all of the major departments in the entire organization. This cabinet will meet every Tuesday afternoon in Mr. Zukor's office to take up policies and problems affecting the company as a whole.

Thus all departments will have a voice in deciding the company's affairs. In addition the meetings are expected to give each department greater recognition of the other departments' problems, and at the same time focus the best thought and effort of all branches of the company on each question as it arises.

### Mr. Zukor Comments

Pending the stockholders' approval of the change in the corporate name, plans are being made to take care of the obvious revision in titles, trade marks, etc., which a new name involves. Notice of such changes naturally will not be sent out until after the stockholders have voted, and all members of the organization should be guided accordingly.

Before leaving for Hollywood Mr. Zukor, in discussing the change, said:

"We look on this as a definite forward step in our progress, and we feel that in this closer union of all our forces there will be greater obligation and greater opportunities for every one in our organization."

## Publix Buys Complete Mid-West Circuit Control

Publix has acquired complete control of the Indiana-Ohio Theatre Corporation through the purchase of the fifty per cent partnership rights until recently in the hands of the original owners. About twenty theatres are involved in the deal.

## 'VAGABOND KING' PREMIERE STARTS WORLD TYPHOON OF TICKET-SELLING TALK

Electrifying visiting newspaper critics, local newspaper men and Home Office executives assembled Wednesday night at the Criterion Theatre, New York, for the premiere of "The Vagabond King," the wild cheers and applause of an astounded audience released a world typhoon of ticket-selling talk never before heard of in the annals of show business.

By wire, syndicated newsletter, telephone, radio telephoto and every other imaginable means of news communications, the sensational story flashed to all corners of the world. "Another mile-stone has been reached in motion-picture history!" cried one reporter. "A great cinema masterpiece was born on Broadway." "The all-technicolor, all talking, and all singing Paramount dynamic musical romance, "The Vagabond King," tips the peak of perfection in color and sound reproduction!" chorused the rest of the shock-proof news-writers.

Broadway's first nighters could feel in the air that something unusual was happening. The spontaneous and repeated exclamations of wonder at the sheer beauty of the production, the constant interruptions by an almost frenetic applause, the thundering cheers at the last fade-out—all this clearly signaled a box-office magnet which will soon start a nation-

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## Maintenance Tour Finds Progress in Sound

Reporting considerable progress in every district, Eugene Zukor head of the departments of Maintenance and Construction, told President Katz at his cabinet meeting last week of the recent tour of heads of his department in the interest of improved sound projection in each theatre.

Mr. Zukor explained methods of expediting activity on all requests for sound improvement or emergency requirements.

Mr. Katz questioned whether some managers knew perfect or imperfect sound when they heard it. He suggested that showmen get in touch with as many sound theatres as possible in their vicinity, to learn as much as possible from the operations of others. Projectionists who are intelligently handling their machines in a showmanlike manner, are getting excellent results.

## Important!

The meeting of division and district managers, advertising managers and bookers, scheduled for Chicago, on March 3, has been postponed until March 10, to avoid conflict with the openings of "The Vagabond King" at various points on the circuit. The big second quarter Profit Stampede will be officially launched during this three-day session which will be attended by all Home office department heads.

## MARCH OFFERS BOX-OFFICE WINNERS

A box office boon to Publix showmen which has three optimistic angles is presented by William M. Saal, Director of Film Buying and Booking, in giving PUBLIX OPINION his "list of best bets in March."

Those showmen who are worried about meeting their first quarter box office quotas, which fell off in many places due to bad-weather conditions, as well as those showmen who are anxious to get off to a good start in the fight against the Lenten period slump, will find good news in this list.

Also, for a great many Publix theatres, this list of pictures which are available for March will also be available for April, which starts off the second quarter Profit Stampede.

"I want everybody to know that when I endorse and get behind a picture, I mean everything I say, and I want everyone to take my words at their full value. Therefore everyone is safe in unreservedly putting every ounce of effort behind these pictures."

"Honey"—A story greater than its great cast. Similar but unbelievably better than "Sweetie".

"Sarah and Son"—The outstanding dramatic triumph of the year. Will prove a sensation and a clean-

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## SALES EFFORTS AIMED AT NEW PATRONAGE

With the fast approaching Lenten season looming dangerously close on the horizon, President Sam Katz called for a circuit-wide display of concentrated brain-effort to combat this annual box-office menace.

"One of the main factors which has contributed to the success of Publix," declared Mr. Katz, "has been our ability to consistently lick any opposition which beset us. We licked the weather slump, both in summer and winter; we licked the pre-Christmas slump. I see no reason why we should not be able to do the same thing with the Lenten slump. On the contrary, I feel certain that we can and will do it."

"In doing so, however, there is one thing which cannot be stressed too strongly. In its role as a community entertainment center, Publix has always scrupulously and impartially respected the various religious creeds of its patrons. The Lenten season, unlike the other box-office set-backs, is a distinctly religious period, during which time representatives of certain re-

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## Mr. Katz Outlines Future Plans of Company

With the group of visiting field executives from the recent District Managers' Home Office Session in attendance, President Katz, at his last cabinet meeting, outlined some of the future plans of Paramount and Publix.

"I believe that it will not be very long," said Mr. Katz, "before we will have three times our present number of division directors. We need this number right now, and I will be happy indeed when the needed manpower can be promoted from the ranks of the District Managers. I look upon every District Manager as a candidate for one of these jobs, who is offering his daily performance as the reason for his expectancy. We want no thin-skinned people in Publix, and I hope we have none."

"Only to the extent that each of us believes that each man is the greatest man possible for the post to which he is assigned, and only to the extent that we act on that faith, can we expect individual progress."

## SOME LENTEN POLICIES

Asked by PUBLIX OPINION for circuit help in overcoming the box office slump during the Lenten period, William M. Saal, General Director of Film Buying and Booking, urges showmen to concentrate as intensively and work as diligently as they did during the December slump period.

"Re-adapt the December campaign and add as many units of promotional and publicity idea effort as you possibly can," said Mr. Saal.

"Make no tie-ups of any nature that suggest a religious atmosphere. I have no faith in the drawing power of re-issues of pictures like "The White Sister", "Ten Commandments", and "Noah's Ark". I believe that extra pressure on current product will be the best means of overcoming the obstacles of the Lenten period."



## 'VAGABOND KING' LAUNCHED AS WORLD HIT

(Continued from Page One)

wide rush to every theatre that has the good fortune to play the picture.

Times Square presented a cross section of Hollywood on Wednesday evening. A galaxy of motion picture celebrities which included Dennis King, Ludwig Berger, Charles "Buddy" Rogers, Charles Ruggles, Helen Kane, Claudette Colbert, James Hall and others, flanked by leaders of Manhattan's social set, attended the world premiere.

The swanky getaway of "The Vagabond King" on Broadway came as the culmination of an advance advertising, publicity and exploitation campaign which had as the fundamental principle the basic thought that "The Vagabond King" was the most comprehensive and elaborate entertainment ever offered in any branch of the show business.

### Scribes Entertained

To establish this idea, thirty-three of the country's leading newspaper reviewers were invited from Chicago, Buffalo, Detroit, Rochester, Kansas City and Philadelphia. This move was primarily for the benefit of those cities which are to have \$1.00 top showings of "The Vagabond King" within a fortnight after its New York debut. The visiting scribes convened at the Hotel Roosevelt and were participants in a whirl of entertainment.

The night preceding the Criterion opening they were guests of "Sweet Adeline," in which Helen Morgan is featured. On Wednesday afternoon they visited the Paramount Long Island Studios. They could not have dropped in at the mammoth Astoria plant at a better time, as two productions are currently being made there—"Dangerous Nan McGrew" and "Young Man of Manhattan." Following the premiere of "The Vagabond King" they attended a real whoopee at the Villa Vallee.

News reel shots of the opening were made in which the critics from other cities also figured. After their arrival they assembled at a luncheon attended by Dennis King and other stars. Photos of King and the visiting critics were made and wired to the various cities represented. Photos of the Criterion opening were also sent by telegraph.

### Advertising Plan

The scheme of advertising "The Vagabond King" in New York was based on the fact that "The Love Parade," which has been New York's biggest picture hit, was forced to abdicate its throne as king to make room for the mightiest of all entertainment monarchs. The second ad showed why the Criterion was justified in making such a drastic move as removing a picture that was playing to capacity and pointed out the reasons why "The Vagabond King" was the biggest production ever offered in the annals of entertainment history. The third ad, flashing the opening announcement, went into further details of the cost, opulence, sweep, power and romance of the production.

The front display carried out the idea of all technicolor, romance, action, music and magnificence. A mammoth cutout of King flashing his sword arose across the brilliantly illuminated big Broadway front sign. This front sign was made more realistic by cutout

### TIE INTO 'EM

1. Feb. 22 — George Washington's Birthday.
2. March 2 — Texas Flag Day.
3. March 4 — Shrove Tuesday (Observed as Mardi Gras in Alabama, Florida and Louisiana).
4. March 17 — St. Patrick's Day.

## BROADWAY'S BIGGEST BANNER

This banner across the front of the Rialto Theatre building measures 50 by 100 feet and is the largest ever seen on Broadway. It was manufactured by the Publix art department and twelve men worked for two hours to hang it in position.



banners and shields and the idea of brilliant color in the picture was put over by a brilliantly hued rainbow background. Encircling the marquee was a composite strip 84 feet long and 4 feet high that proved another eye-compelling smash. Action enlargements in shadowbox effect were used on the corner frames. The biggest action scene in front of a Broadway theater caught the eyes of thousands on the Broadway side. Heads, full lengths and 11 x 14 colored stills made up the rest of the front display.

### Lobby Decoration

Banners and shields added a touch of class to the lobby and the valance was a thing of beauty that just shrieked attention. The catch-line copy sold the cast—the romance—the spine-tingling "Song of the Vagabonds" as sung by 1,000 voices—the magic melodies of Rudolf Friml—the sweep and drama—the beauty entirely in technicolor—the scope of production that could never have been achieved on the stage—the most romantic lovers in history—the romance of a vagabond who was swept from a garret to a throne—the golden voices of King and MacDonald—the greatest of song romances making the greatest picture.

The other Publix theaters in New York—The Paramounts, Rivoli and Rialto—helped disseminate news of the opening of "The Vagabond King" with trailers—heralds and displays. In addition to outside and inside advance displays at the Criterion an eighty-four foot banner flashed the opening a week in advance. New York newspapers were liberal in special stories, spot news stories and pictorial layouts in advance and were supplied with meat for specials by contact with Dennis King and Ludwig Berger. The latter, director of the production, arrived in New York prior to opening and was well covered by ship news reporters.

### Window Displays

In the matter of exploitation Bedell's, one of New York's leading stores, used two elaborate window displays—one on gowns worn by Jeanette MacDonald and her ladies-in-waiting and another on Lillian Roth pajamas. Ticket agencies used fifty process cards, Brunswick and Victor used window streamers and process cards. There were hosiery tie-ups on Roth and MacDonald, a Loft candy tie-up of eighty-four window displays, a florist tie-up on "Only A Rose," and a Philco tie-up.

For the book tie-up Dennis King wrote a personal message which was used on 22 x 28 black and white enlargements and these displays were embellished with sets of 14 x 17 colored enlargements and streamers.

## Charles Ruggles Dated for Next Radio Hour

Charles Ruggles, stage and screen star, Broadway wit and noted master of ceremonies, is to be the feature of the Paramount-Publix radio hour next Saturday night (March 1) at 10 o'clock E.S.T. when the regular weekly program is put on the air over the national network of the Columbia Broadcasting System.

The famous funny-man of the screen is to be heard in a series of offerings especially prepared for this appearance before radio audiences.

The stage show, a regular feature of the hour presented under the direction of Paul Ash, will offer a musical melange of comedy and jazz, entitled "Oh, Teacher!"

Among the favorites who will appear on the hour are David Mendoza, Jesse Crawford, Paul Ash, Paul Small, Harriet Lee, the Paramount Four and the Paramount Orchestra.

## Warning!

Because of fear that someone might reproduce in its entirety the lyric of some of "The Vagabond King" music, as published in the last issue of PUBLIX OPINION, notice is given that such reproduction is not permissible under the copyright law. Although PUBLIX OPINION specifically said to use "lines", not the entire lyric, this warning is given to avoid any possibility of error. We repeat, use some of the swell catch lines for ad-copy. Of course, you'd have no reason to reproduce the whole lyric.

One lyric we overlooked was the "Death Chant", which has this swell catch-line in it: "High or Lowly! Each Must Answer To The Call!"

## LENTEN PERIOD REQUIRES NEW SALES ANGLES

(Continued from Page One)

ligious denominations are forbidden to attend the theatre or participate in any other form of amusement. Consequently, in planning sales appeals, in making tie-ups or in any other detail of this anti-slump effort, the greatest of care must be exercised that there never be any element which might offend, even in the slightest way, the religious sensibilities of anyone.

"There are, however, in every town, a great many people whose religious beliefs do not prevent them from attending the theatre during this period. It is upon these that we must level our guns. In a former issue of Publix Opinion, attention was called to the fact that, in a number of towns, we are only scraping the surface of their box-office possibilities.

During the intensive six weeks of the anti-Lenten slump effort, this unaffected group of prospective theatre goers must be sounded to the very depths. Persons and groups, who are not normally reached by our ordinary selling methods, must be sold on coming to the theatre during this period.

"I see no reason why an organization which includes the choice brain-power in show business,

## MARCH OFFERS BOX-OFFICE WINNERS

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up, and in many cases will warrant extended runs.

"They Learned About Women"—With Van and Schenck and Bessie Love; the "Warming Up" of 1930. Great exploitation angles in connection with opening of baseball season.

"Son of the Gods"—Exceeding all expectations. Beautiful Technicolor sequences. Best Barthelme picture ever made; immeasurably superior to "Weary River" and "Young Nowheres".

"Happy Days"—First minstrel revue, with Will Rogers and a great cast—more names than you can get in lights. Not to be confused with an ordinary musical revue—a real minstrel show with real minstrels.

"Song of the West"—Vivienne Segal and John Boles. "The Covered Wagon" in all-technicolor, with two of the biggest musical comedy names in the business.

"In addition to the above pictures in March," said Mr. Saal, "we have right on top of us the following surprise pictures, which will fully repay every bit of effort expended. Among these are 'She Couldn't Say No', with Winnie Lightner; 'Roadhouse Nights', which shows promise of being another 'Cocoanuts'; 'Slightly Scarlet', getting off to a great start; 'Puttin' on the Ritz', with Harry Richman and Irving Berlin music, and 'Hell's Harbor', with Lupe Velez. Bear down on 'Roadhouse Nights' and 'Hell's Harbor', for I consider them the acme of entertainment.

"Other pictures which will justify intensive effort are 'Such Men Are Dangerous', 'The Skyhawk', 'Men Without Women', 'Seven Keys to Baldpate', 'The Phantom of the Opera', and 'The Green Goddess'.

"Everyone in Publix can absolutely rely on the information that whenever and wherever they see these pictures, in A or B houses, they can get behind them heart and soul and get plenty of results."

should consistently suffer a box-office set-back at this season every year. It is not compatible with good business. Surely, some means can be devised among our 1200 theatres to overcome this obstacle. I want everyone in Publix to give a lot of thought and experimentation to this matter.

"Our shows during these six weeks must be sold in such a manner that our level of profits remains unchanged or is increased, despite the fact that a portion of our regular patrons stay away from the theatres. It is a hard job, I know, but it can be done; and if it can be done, Publix must do it."

## CONTACT SESSION RECEIVES PRAISE

"A seventy per cent increase in personal efficiency due to complete understanding of organizational problems is the benefit I received from my two weeks of contact during the District Managers' Session in the Home Office," declared Henry Stickelmaier, of Publix-Great States, when asked by Mr. Katz for his reaction to the session just concluded.

Mr. Stickelmaier's observation was unanimously endorsed by all of the other visiting District Managers.

The session was arranged by Mr. Chatkin, under the direction of Jack Barry, head of Publix' Personnel Department, and had the complete and enthusiastic cooperation of every home office executive.

### HOUSE PAPER

The service staff of the Eastman Theatre, Rochester, New York, issues a mimeographed paper of twelve pages called the Sunburst. It is by and for members of the theatre.

## TWO SMART ADS

Reproduced below are two unusual ads prepared by Art Schmidt, director of publicity for the Publix-Kunsky Theatres in Detroit. At the left is a blown-up portion of a review while at the right is a bit of institutional advertising that manages to sell not only the idea of famous stage stars on the screen but lists the theatres and the shows in which they appear.

**Look! What a Tribute**

number and variety of... One of the peculiar blessings of... is also brought down on the head of voice always was weak and colorless. But the ability of the recording machines to register vocal range and mechanical vocal quality and tone matching that of a prima donna. It has a fullness and depth that it never gave to electric... Charles King's vocal chords were revived in the same manner. Color is every where and...

**a new show world**

Publix-Kunsky Theatres  
Are Now Bringing Detroit

**The Greatest Stars of the Stage**  
on the Talking Screen

Stars of the drama! Stars of the musical stage! Glittering \$50 per session! They have filled the largest theatres in the world! Now they are brought to you alive in the magic of the color talking screen—in some of the biggest attractions in the history of the legitimate stage!

**THE STAGE HAS MOVED TO THE SCREEN!**  
And EVERY Seat Is a Front Row Seat!

Here: These Celebrated Stars in Their Highest Achievement!

**MARLEN MELLER**  
"SALLY"  
In "Sally" she is the most beautiful girl in the world! NOW AT THE RIALTO

**GEORGE ARLES**  
"DISRAELI"  
NOW AT THE RIALTO

**JOHN BARRYMORE**  
"GENERAL CRACK"  
AT THE ADAMS

**BASIL RATHBONE**  
"BISHOP MURDER CASE"  
NOW AT THE RIALTO

**EDDIE CANTOR**  
"MARY EATON"  
"Glorifying The American Girl"  
NOW AT THE ADAMS

**CHARLES KING**  
"Chasing Rabbits"  
NOW AT THE RIALTO

**RUTH CHATTERTON**  
"The Laughing Lady"  
NOW AT THE RIALTO

**HEAR THEM FIRST AT PUBLIX-KUNSKY THEATRES**



## BRANCH MANAGER PRAISES PUBLIX PATRON-TREATMENT

From his impartial vantage point as a distribution executive, selling film to all houses, Oscar A. Morgan, Paramount Branch Manager at Kansas City, Mo., and a member of the local Publix Theatre Operating Board, finds the favorable reaction of Publix patron-treatment "startling," and Publix' concentrated, exhaustive methods of getting every dollar into the box-office on every picture a "revelation."

"An exchange man over a period of years," says Mr. Morgan, "naturally comes in contact with a great many exhibitors, and also has the opportunity of seeing the operation of all types of theatres. For instance, it might be presumed that an exchange man personally knowing the manager of, we will say, a Fox Theatre or a War-



Oscar A. Morgan

ner Theatre, has a different kind of entree than a Publix Theatre man, possibly because the opposition house would feel occasionally that the Publix man had a motive in coming to his theatre often, whereas a Paramount exchange man could simply be passing the time of the day. Therefore, it has been a great deal of pleasure, and, of course, instruction and knowledge to have the privilege of sitting on the Publix Theatre Operating Board in Kansas City, which I have done now for about a year. This privilege has caused me to frequent Publix Theatres more often than I did in the past, and it is my firm belief that we see things in the operation of the theatres that the men employed there take as a matter of course or instruction from their Home Office.

Always Courteous Service

"Not being an employee of Pub-

### ALL MANAGERS!

The Purchasing Department again emphasizes the importance of immediately signing and returning the "C" copy of the Purchase Orders, when the material called for in the order has been received.

The cooperation of all managers in this respect is earnestly requested, so that the Purchasing Department may promptly pay the invoices and benefit by the cash discount.

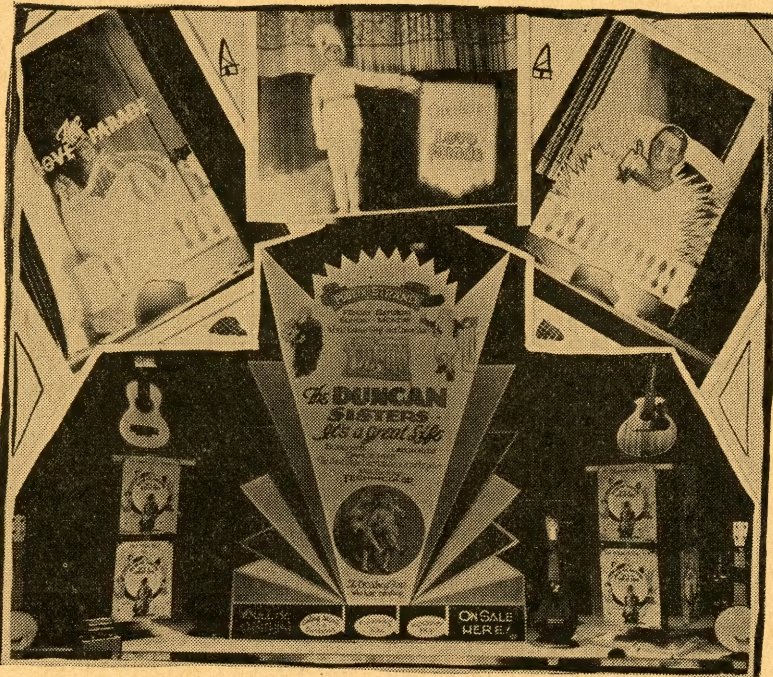
lix, or definitely associated with the theatres, I am treated with respect, of course, but I do not think with any more respect than the general public. Never have I entered the Newman or Royal Theatres without spending about ten minutes on the lobby floor watching the operation.

"It is the most refreshing thing to see the way patrons of Publix Theatres are handled, when business is slack and when there is a rush of business.

"There is never any difference in the treatment, and it occurred to me perhaps the ushers, themselves, from whom spring the future theatre managers, may some times not appreciate the responsibility that is placed on them, and the foundation they are laying for their own future. Perhaps such an usher might feel that his work

## PLUGGING PICTURES

The three smaller photos in the layout below were used in a "Love Parade" overture presented at the Publix Brockton Theatre, Brockton, Mass., one week prior to the opening. Manager Joseph Cahill instructed the lad, seen in the center still, to march across the stage, announcing the overture. The other two photos, used in the prologue, were comprised of color effects and moving clouds. The window display was the result of a tie-up with local music stores by Manager Berton Perkins of the Strand, Newport, R. I.



was monotonous—day after day the same ultra courteous treatment to the customer, but the effect it has on the public is really startling.

"There is not a week that goes by that I fail to enter opposition theatres, so when I say that it is startling I mean just that, because it is really startling to attend one opposition theatre, then possibly the next evening walk into a Publix house, and I think perhaps that some times it might do the ushers some good if they could get to see the same reaction that we do.

"It is apparent to me that the Publix foundation of operation is very sound, and that most certainly the public is aware of it, and every usher, even if he is just starting with Publix, will, I am sure, appreciate that the routine which this remarkable theatre organization has laid out for him is just as beneficial to his advancement as it is to the good name of Publix and Paramount.

### Meetings a Revelation

"From that point, to enter into the weekly theatre meetings, and to grasp the very able manner in which all problems are confronted is indeed a revelation. If every one working for Paramount and Publix could sit in on one of those meetings they would get a remarkably broad view of the care and brains and sweat that is put behind the exploitation of every picture.

"The thing that strikes me most forcibly in these meetings is that the Publix boys always look for the good in a picture, believing

## 'The Love Parade' Sensation in London

The second foreign premiere of "The Love Parade," at the Carlton theatre in London, was the occasion of one of the greatest receptions ever given a motion picture. The presentation of Maurice Chevalier's Paramount special was greeted by the press and public as one of the finest exhibitions in the history of the British industry and it is expected that the picture will continue for many months at the Carlton. The verdict of the London press, according to cabled advice, was that "The Love Parade" is the finest musical production shown to date.

Over on the other side of the world, "The Love Parade" is continuing to play to capacity business in Sydney, Australia, and the engagement will undoubtedly be of record breaking proportions. Premieres will take place shortly in a number of other foreign countries, as a part of the Foreign Department's extensive exploitation and distribution campaign for the production.

that once a picture has been booked to them, their duty is to properly exploit and handle the good points of the picture.

"This optimism is another refreshing instance of the spirit in Publix. I don't hesitate to say that it makes one feel that their co-operation is a small thing in comparison with what the organization itself does. Brought up in these meetings is the handling of a future program, and no stone is left unturned to exhaust every possibility in getting every dollar into the box office that is available. Such training is invaluable and the usher should set his sights higher, because if he can attain a position entitling him to sit in at these theatre meetings he will receive a schooling that I do not believe is possible anywhere else."

### Three Pianists Added Paramount Attractions

Three pianists contribute to the added attractions at the New York Paramount. Chief of the trio is, of course, Hans Hanke, who is almost a fixture in the Music Room. In the Elizabethan Room, the grand lounge, Hans Schumann holds forth twice daily, and a third pianist, costumed as an usher, plays a studio upright in the Hall of Nations in connection with the music booth.

## RADIO AUDIENCE THRILLED BY DENNIS KING

What is considered by many to have been the best Paramount-Publix radio hour since the inception of the programs, brought to millions of listeners a full half-hour of the extraordinary talent and bewitching personality of Dennis King in a selection of songs and recitations, most of which were from "The Vagabond King."

At the completion of his numbers, Dennis King announced his departure to England immediately after the world premiere of his picture Wednesday night, and made a gracious speech of farewell to his nationwide audience. He sails to play the part of D'Artagnan in the stage production of the "Three Musketeers" in London.

Opening with the light operatic and ever popular music of Oscar Strauss' "Chocolate Soldier," the baton of David Mendoza was succeeded by Jesse Crawford at the grand organ who played his superb "Chant of the Jungle." The high grade of music up to this point was maintained in the next selection when Hans Hanke, concert pianist at the Paramount Theatre in New York made a skillful rendering of Saint Saens' "The Swan" with orchestral accompaniment.

Paul Ash's theatre of the air then presented the show "Pageant of Flowers" with the smooth voiced Paul Small and the popular Harriet Lee doing the vocal honors. In addition to the "Pageant" ballads, they sang "Honeysuckle Rose," "Crying for the Carolines," and "Hanging on the Garden Gate."

The next half-hour was devoted to Dennis King. He sang "If I Were King" and several other numbers, with stirring vocal introductions, recited one of the better-known sonnets by Elizabeth Barret Browning with musical accompaniment, sang a number of less well known lyrics in his own inimitable manner.

## CANDY MACHINES IN LOOP HOUSES

Installation of vending machines in all of the loop theatres of Chicago is going forward this week so that District Managers and other Publix executives attending the convention there on March 10th will have ample opportunity to familiarize themselves with their details.

M. L. Schosberg, head of the Lobby Merchandising Department, and Bruce Powell are in Chicago now superintending the installations, and will remain there to explain the company policy on matters pertaining to by-product income to the circuit.

## MUSIC DOPE!

The concerted effort on the part of every branch of the Paramount-Publix organization to put "The Vagabond King" across on an unprecedented scale, has caused the east coast division of the Paramount music department under Morris Press to prepare extremely valuable information on all the music in the picture, records, piano rolls, and the lives of the composer and lyricists.

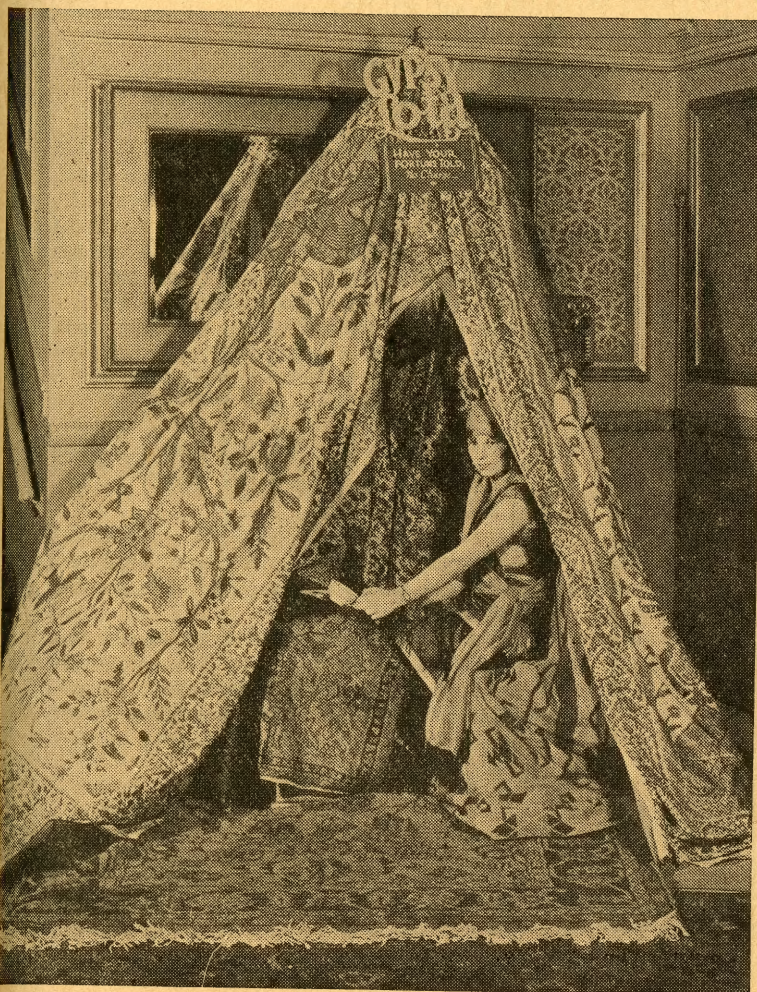
This information is designed to be of aid in the exploitation of either the picture or of sheet music.

For each song, there is a report of the publishers, writers, and by whom and how rendered in the production. It is arranged in handy reference form. This material can be obtained by writing to Morris Press, Paramount Music Department, Paramount Building, New York.

## A "LIVE" LOBBY!

Following Mr. Katz' request for "live lobbies," W. J. Murphy, District Advertising Manager of Utah-Idaho, sent in this photograph of a gypsy fortune-telling booth used in the lobby of the Paramount Theatre, Salt Lake City, during the run of General Crack.

This fortune teller had quite a local reputation and her presence in the lobby brought in a lot of extra money to the box-office. The stunt created quite a bit of comment, especially among the women, and there were times when the entire lobby was crowded with those waiting to have their fortunes told.



## PUBLIX THEATRES

February 8, 1930

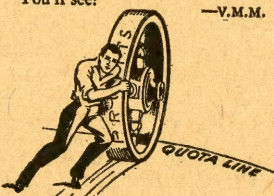
### One Big Push!

A shoulder to the wheel, to roll Your Division, Your District, Your Theatre, over the quota line for profits—that is what the forthcoming

### SECOND QUARTER PRIZE CONTEST

really means. The motive is to help, and the object is to secure profits—those profits to which your theatres have been obligated. The ball's been set a-rolling. You'll see!

—V.M.M.



MERCHANTS OF ENTERTAINMENT



# SELF-QUIZ UNANIMOUSLY APPROVED

## TESTS WILL BE EXTENDED TO COVER OTHER SUBJECTS

The manager's self quiz in the last two issues of Publix Opinion has met with such hearty approval both on the part of the men in the field and Home Office executives, that it will be extended to cover every phase of theatre management.

The importance of sound in every conscientious operation is so great, however, that none of the other subjects will be touched until that has been completely covered. Advertising, projection, stagecraft, lighting, music, and maintenance are some of the subjects that will form the basis for future quizzes.

In the series of questions today, we consider the manager's problems when difficulties arise during testing. Once again you are urged to make an effort to answer the questions without reference to the answers except as a check on yourself. If you do not know sound projection, no one will suffer but you. Get wise to yourself!

### QUESTIONS

#### What Would You Do:

1. If the charger failed to function? (A. C.)
2. If the motor did not start?
3. If the motor did not maintain a regulated speed?
4. If the reading on the Motor Control Box was not within the specified limits?
5. If there was unsteady pitch in reproducing? ("flutter")
6. If the reproducer did not track properly?
7. If there was excessive or insufficient plate current?

The answers to these questions demand practical knowledge and experience. When any of these things happen to you, do you do the proper thing? Put your answers down before reading any further. Check them off as you go from one to another.

And now, how well did you do? Nearly all correct? Why not all? How about next week's questions? How well will you do with those? If you are not busy teaching yourself the things you do not know, you are missing out on the greatest opportunity for self advancement that ever presented itself in any industry or business. Don't be a stick-in-the-mud!

### ANSWERS

#### Here Are the Answers:

1. If a rectifier bulb does not light, its filament may be burned out, or a fuse on the battery panel may have blown out. Clean the tube socket. If the tube still does not light, replace it with one of the spares supplied. If the tubes light but the charger does not give any output, a fuse inside the latter may have been blown out.
2. (a) Is the line switch on?  
(b) The fuse in the motor control box may have blown out.
3. Notify the service engineer at once.
4. If the reading is too high on A.C., or too low on D.C., it indicates excessive friction at some point in the mechanism. If this is not attended to immediately a bearing may freeze and render a projector temporarily useless. As soon as an abnormal reading is noted on the meter stop the machine and oil all bearings, particularly any bearing that seems unduly hot. If the trouble persists notify the service man at once.
5. With film reproduction there may be dirt on the sprocket in the film compartment of the attachment. If this cause does not exist notify the service engineer at once.
6. This occurs when the needle jumps from the groove. See that the reproducer is not dragging on the record and that it is not hitting anything or otherwise being hindered from free movement. Put in a new needle. Try a new record. The swivel base on which the re-

## ARTISTIC POSTERS FREE!

A fine example of co-operation with a high school so often urged by Publix Opinion is found in the display of art posters below. These were prepared by students in an art contest in which the winner received \$5.00. D. J. Dugan, manager of the Paramount, Newport, R. I., reports that he was able to put these one-

sheet size posters in windows that ordinarily permit no advertising material, in addition to the publicity he received on the contest. Dugan also ran a co-operative page on the "Love Parade" with a misspelled word contest to which there were about 500 replies.



producer swings is mounted on a bracket, which in turn is clamped to the base by a bolt. See that the bracket is level and that the bolt has not loosened and allowed it to turn.

7. If this is noticed on testing the amplifiers replace with a spare the tube showing the condition. When two or more tubes on an amplifier all show low plate current at the same time try replacing the rectifier tubes on that amplifier. (The 41-A amplifier uses the rectifier tubes on the 42-A amplifier.) This may also be a sign of defective condensers.

## 'VAGABOND KING' MANUAL READY

If you haven't seen the special publicity portfolio issued by Paramount's Publicity Manager, Earl W. Wingart, on "The Vagabond King," write and get one at once!

This is the portfolio sent to all theatres that are to play this picture at \$1 top. It contains seventeen splendidly written newspaper stories, running from one page to five pages of double spaced mimeograph copy, and twelve very carefully selected stills of stars and scenes.

This is one of the most effective publicity portfolios we have ever seen, and the stories are written in the manner that any newspaper man will like.

### VICTOR RECORD

The Victor Recording Company is soon issuing a record, No. 22294, which is a rendition of "Paris Stay the Same" sung by Maurice Chevalier.

## Night Airplane Flight Sells 'Sally' in Macon

Manager Montague Salmon of the Rialto, Macon, Ga., used a multitude of stunts in exploiting "Sally", and among them was a limerick contest which enlisted the cooperation of fourteen merchants. It was instituted with a cooperative full page in a Sunday paper, accompanied by fourteen individual ads scattered through the paper. Each of these individual ads carried a limerick about "Sally" with the last line blank. Merchants bought the tickets which were the prizes.

Discovering that no night advertising with an airplane had ever been used in Macon, Salmon promoted two flights by a commercial pilot, with the plane carrying "Sally" spelled out in lights on the lower wing. He promised the pilot that the local novelty of this would break into the papers, and it did.

## PAPER IMPRINT SELLS PICTURE

A blood red rubber stamped imprint covering half a newspaper page and reading, "Extra! Sherlock Holmes arrives today to solve the murder mystery — Saenger!"

was used by W. H. Hall, Manager of the Saenger Theatre to sell the Sherlock Holmes picture to the paper readers of his town.

The entire stunt cost about \$12. Ten boys were engaged to do the actual work of stamping and distributing, and over 700 copies of both local papers found their way into the hands of curious citizens.

## CHANGE OF POLICY!

The 14 by 26 inch poster illustrated below was printed in red on a yellow background and was prominently displayed in terminals and crowded portions of the town. It was a small part of the extensive campaign used by the Paramount Theatre of Omaha to inaugurate a change of policy. For story and additional photographs turn to page 6.

## IMPORTANT MESSAGE TO UNION PACIFIC PASSENGERS

**ANNOUNCEMENT** is made of a change in policy at the **PARAMOUNT THEATRE, OMAHA.** Effective **MONDAY, FEB. 3rd,** the New York Musical Comedy Stage Star, **Marilyn Miller,** appears in the All-talking, Singing, Dancing production **"SALLY"** (entirely in natural color) for **3 DAYS ONLY . . . .** Then moves to the World for an extended run.

Due to the magnitude of this production the Publix Stage Show will be eliminated for this engagement.

Then following, on **THURSDAY, FEB. 6th,** and the last 4 days of every week, Publix Stage Shows will be presented with an entirely **NEW, ALL-TALKING** picture.

The High Standard of excellent entertainment will be maintained and presented at regular **PARAMOUNT ADMISSION PRICES.**

This change now makes it convenient for out-of-town Paramount theatregoers to visit Nebraska's greatest Entertainment Palace twice a week.

Ask the local Union Pacific Agent for further information.



## SOUTHERN SPECIAL!

Harold E. Tillotson, supervisor of the Publix Entertainment Specials, aroused interest among the people of Miami, Florida, when he grabbed free space in the Miami Herald a few days prior to the arrival of the train. Photographs of the welcoming party and of children being entertained by the special also broke into the papers.





## SHORT REVIEWS OF SHORT FEATURES

By LOUIS NOTARIUS

Publix Theatres Booking Department

### PARAMOUNT

**DOWN WITH HUSBANDS** (19 min.) A Christie comedy featuring Arthur and Bert Roach. This two reeler plays upon the imagination by manufacturing a situation of a group of women organizing a strike against their husbands. A women's association is formed and out they go on the street corners demanding the pants of their better halves. They brook no opposition and don't hesitate to break umbrellas on the heads of the male hecklers. Of course, the laughs come when beautiful female scabs appear to take the places of the disgruntled wives who come to terms quickly. This subject packs in a lot of entertainment in its two reels and will help to round out a good program. Will go well with a dramatic feature, led by an opening number with snappy songs and closing with a flash band or review.

**VOICES OF LONELY MEN** (10 min.) Another of the Bruce Scenics in which prospectors while away their spare time singing their homely songs, with the beauty of nature as a background. Interesting but should be made part of a program that has a lot of snap.

### VITAPHONE

**938 ANN CODEE & FRANK ORTH** in "Imagine My Embarrassment" (8 min.) This comedy team has made several shorts that have been very successful. In this subject one gets a bedroom farce that is different. It involves a philandering bedroom draper, a lovely but lonely woman, a warm-hearted girl-friend, and a jealous husband, who happens to be deaf. The situations are embarrassing for Ann Codee, whose beauty-sleep is suddenly disturbed by Frank Orth, who mistakes room No. 9 for No. 6. Holds the interest from beginning to end with clever comedy. Ann Codee just completed the Keith circuit as headliner and is well-known as a versatile comedienne. Good subject in a number two spot.

**936 ALICE GENTLE** in a scene from "Carmen." (4 min.) Lovers of fine music will appreciate this subject done in excellent Technicolor. "Habanera," the well-known aria is sung by Alice Gentle, who displays an excellent voice. She is assisted by a capable ensemble. While most operatic selections are taboo, this particular one has the elements of life in it which will appeal generally. A feast for the ear and eye! Will add class to programs in DeLuxe houses. Lends itself to overture treatment wherever orchestras are available.

### PATHE

**LOVE, HONOR and OH BABY** (21 min.) One of the Manhattan Series, featuring Franklyn Ardell, who has been playing the vaudeville circuits for years. It is a domestic comedy involving two married couples; the husband of one ruling freely, and the other henpecked for all he is worth. The punch comes when the worm turns and the meek one gets wise to himself and turns the tables on his overbearing wife. The plot is old and will prove fair entertainment. Should not be booked with a feature of the domestic type. Should play in a number two spot with a strong opening and closing number.

**AUDIO REVIEW "I Knew Him When"** (10½ min.) This synchronized review is a compilation of old News reel shots which resurrect well-known personalities who appeared before the camera years ago, taking part in functions with which they are associated: King George, Prince of Wales, Wm. Howard Taft, Harold Lloyd, and many other celebrities are presented in a most interesting manner. A subject that will serve as good entertainment and will lend a lot of novelty to a program. May be used to advantage anywhere.

**HER HIRED HUSBAND** (22 min.) A Pathe Variety with Ethel Norris, Harry McLaughton, Noel Francis, Jerry Norris, Austin Farman, J. McCoughlin and G. Sholtz taking part. A comedy situation is presented here that will prove good entertainment. As the title implies, a young English heiress, whose sweetheart was presumably killed in the war, arranges to live with her Irish servant's husband for 24 hours in order to get her share of a fortune which makes marriage a condition. The gags are built around the crude Irishman who is coached to answer all questions with "Yes," "No" and "Certainly." The sudden appearance of the long-lost sweetheart culminates in a satisfactory ending. It is a dressed up comedy of contrast, which holds the interest from start to finish. Should be used with features of the blood-and-thunder and underworld type.

### EDUCATIONAL

**THE BIG JEWEL CASE** (16 min.) A Jack White Mermaid comedy with that famous vaudevillian—Eddie Lambert, carrying the comedy with his funny Jewish dialect. As the title implies, it is a mystery of the spooky type with all its attendant slapstick—hokum detectives with a streak of yellow, negro who turns white, ghosts, mysterious woman, etc. Should get a lot of laughs in spite of its broad gags. Will go well with a polite comedy drama or with a musical picture of the romantic type.

**OH DARLING** (17 min.) This Jack White comedy has a fast tempo and holds the attention. It is a bedroom farce in which the honeymoon of an eloping couple is nearly frustrated by a pair of interfering parents. A youthful cast, consisting of Norman Peck, Nancy Dover and John Litel, help to put pep into the situations. Has all the elements of a feature picture. Should be used, therefore, with a feature of extreme contrast, such as a Western or Musical production.

### Blank Screen Avoided By Using Curtain-on-Film

A three hundred foot trailer of curtain "close" showing scenes of opening and closing curtain are being used by Manager Walter Morris of the Paramount Theatre, Palm Beach, Fla., to avoid a blank screen during intermission.

The Paramount is a seasonal operation with a five minute lapse between the first and second evening shows. Shorts of the "Love Parade Overture" type are run during that time. When these run out, the non-sync is used with the curtain and title slides.

### Old Announciators Enable Theatre To Page Patrons

A system of paging patrons without interfering with the performance or the audience has been devised by Manager J. A. Jones of the Saenger Theatre, Pensacola, Fla.

Patrons expecting calls are given small cards lettered according to the alphabet. To summon them, the chief usher flashes the proper letter on the electric annunciators on either side of the stage. These annunciators were used at the time of the vaudeville policy but now furnish an additional convenience for patrons.

## CRITERION AIDS SHOWMEN IN OTHER CITIES

Manager John Goring, and Director of Publicity J. E. McInerney, of the New York Criterion, are working a marvelous stunt solely for the benefit of the box offices in other cities that will soon play "The Vagabond King."

Realizing that a huge portion of each audience in the Criterion is made up of transients in New York, the Criterion management has provided stamped and imprinted postcards, which ushers distribute to patrons. A screen trailer further urges the patron to address and mail the postcard to the folks back home. The postcard itself is a photo of the spectacular "front" of the Criterion theatre, with a picture of Dennis King and Jeanette MacDonald, underlined by a powerful ticket-selling catch line for the picture.

As a follow up on this idea, Publix Opinion urges Publix showmen to use a poster, a trailer, and a newspaper publicity story, asking that local recipients of those cards phone the theatre manager and tell who sent them the cards and what was said. This will make great stuff for local "endorsement" ads, trailers and posters later on.

Mr. McInerney has a further aid for the out of town showman, by passing out cards which read as follows:

If you're a visitor in New York, you're seeing "The Vagabond King" far in advance of your friends back home. You can give them the same enjoyment by filling out this card, and permitting us to notify the folks in your home town, of the fact that you're delighted with the performance. Thank You.

The Management.

These cards are collected, and once a week will be mailed to the local Publix theatre manager, who will use them for trailers, posters, news stories and endorsement ads.

## NEWSPAPER AIDS 'VAGABOND KING'

Herbert Chatkin, manager of the Paramount, Springfield, Mass. has enlisted the co-operation of the leading local paper in that town to advertise "The Vagabond King." The paper has promised to run stories on the picture at least twice a week and to feature the stars' photographs every Sunday in the rotogravure section, until the picture opens.

A two column, three line head story occupying a prominent position on the theatrical page of the Springfield Daily News and telling of the simultaneous opening of the picture, and narrating the synopsis, was the first gesture on the part of that newspaper to fulfill its promise.

### Novel Electric Signs Effective Eye-Catcher

An illustrated electric vertical sign on "The Love Parade," adjacent to the Houston "Met" theatre sign, proved very effective in attracting eyes a score of blocks away. Letters were made on white compo board and painted white, with a red border. Amber lights were used. A 35-foot velour paper sign, placed on top of a one-story building, also helped to attract patronage.

### FARGO TIE-UPS

A calendar, with date of coming attractions, placed in bank statements, and an exceptionally fine "Love Parade" display in a leading furniture store window, helped increase patronage in Fargo, N. D., Publix theatres recently. Hal Cuffel, district advertising supervisor, effected the tie-ups.

## SELLING "THE VAGABOND KING"

By RUSSELL HOLMAN,  
Advertising Manager, Paramount Pictures  
(Not for Publication)

Everybody who has seen "The Vagabond King" agrees that it is the biggest and best piece of show property that Paramount has ever handled. That is the opinion of Mr. Zukor and Mr. Katz. The picture is being booked and sold upon that basis.

The picture cost a lot of money and shows it in every foot of film. It is gorgeously mounted. The Technicolor is perfect. No out-of-focus stuff; everything sparkingly clear and distinct, dazzlingly beautiful. Beyond a doubt the best Technicolor seen in a picture to date.

### THE CAST

**DENNIS KING.** New York and some other big towns know him now as the greatest romantic singing star of the stage; the whole world will thrill to his golden voice and romantic personality in "The Vagabond King."

**JEANETTE MACDONALD.** The ex-musical comedy prima donna who scored so heavily in "The Love Parade." A beautiful woman with a fine soprano voice.

**WARNER OLAND.** "Fu Manchu." Here seen as the King's Grand Marshal, a heavy, and excellent in the role.

**O. P. HEGGIE.** Giving a great performance as King Louis XI, the performance that those who know Heggie as one of the foremost character actors on the American stage might expect him to give in his most inspired moments.

**LILLIAN ROTH.** The ex-blues singer of Broadway and comedienne of "The Love Parade" is a revelation in her first dramatic role as Huguette, the Parisian street girl who gives her life for the man she loves.

Several stage road companies are still playing "The Vagabond King." The performance they offer cannot compare for a second with our picture.

There is only one marvelous production of "The Vagabond King" as it should be seen and heard—Dennis King in Paramount's all-technicolor picturization, with Jeanette MacDonald, etc. The musical monarch of the movies! The outstanding song romance of all times, with the outstanding singing stars! The greatest contribution to marvelous entertainment ever provided by stage or screen!

Sell Dennis King as the famous Ziegfeld singing star, the most gorgeous voice and the most romantic lover ever seen upon the screen. Sell MacDonald as the beautiful heroine and singer of "The Love Parade." Sell Oland, Heggie, Roth and a cast of 5,000. Imagine the "Song of the Vagabonds" sung by 1,000 voices!

Sell the magnitude of the production: Only by Paramount on the singing, talking screen could this world-famous romance be produced on the spectacular scale that it deserves...with the wealth of distinguished talent...wholly in brilliant Technicolor...with golden-voiced stars singing the glorious songs (name them)...the opulent palaces of the King...the colorful taverns of the vagabonds...the surging Paris mobs the splendor and beauty of the fete in the palace gardens...the mighty camp of the Burgundian hordes...the clash and battle of the rival armies numbering thousands.

Sell the Technicolor: At Last—the Perfect All-Technicolor Gem. You knew that Paramount would make the greatest color picture of all times—here it is! Brilliant uniforms, handsome heroes, beautiful ladies, elegant gowns, priceless tapestries, palaces, cathedrals, night resorts of Paris, a royal masquerade—all in the most eye-dazzling colors you have ever feasted upon. No color picture you have ever seen before compares with "The Vagabond King."

Sell the songs: The thrilling, spine-tingling "Song of the Vagabonds"; the heart-throbbing "Only A Rose"; the lovely waltz, "Love Me and Let Me Go"; the glowing "Love Me Tonight"; the beautiful "Some Day." All by one of the greatest composers of all times, Rudolf Friml, composer of "Rose Marie" and other famous musical shows.

Sell the story and the romance. King for a week and lover forever. The glorious romance of a Vagabond and a Princess. Love on the wings of the most marvelous music ever heard. His golden voice offered his heart to her; His sword of steel risked his life for her. He gladly made a bargain to love her for a week and die. From the depths of the gutter to a throne, from a gallant victory on the battlefield to the gallows—all for a woman and all for love. A song in his voice, a woman in his heart and a sword in his skilled right hand. The Greatest Lover in Paris and the Most Beautiful Woman in France.

Beyond everything, establish it as a great, outstanding picture; as the first and only time that the world-famous "Vagabond King" has been produced like this; with an all-star cast, with the star who made it famous on the singing stage, with the gorgeous heroine of "The Love Parade," with perfect Technicolor and on a spectacular scale that staggers the imagination.

Don't use stills that make the show look like mob scenes out of the Bible; King should always be in romantic poses in the art work; big love poses of King and MacDonald are good; most of the Lillian Roth stills are especially good. I think the show can be sold better with copy than with art work. There are good stills on every production but you can say things about this show that you couldn't about any other ever made.

### Telegraph Stations Enliven N. Y. Lobbies

Postal Telegraph sub-station in the lobby of the New York Paramount and the grand lounge of the Brooklyn Paramount, procured by Henry Spiegel of the New York Paramount publicity staff, feature telegrams to any portion of the city for twenty cents, and are really doing business. The tie-up nets one hundred and fifty window displays, changed weekly, in each city.

In connection with this tie-up, Maurice Bergman of the Brooklyn Paramount arranged for Postal to give \$100 in prizes for the ten best Valentine telegrams sent from the theatre. Rudy Vallee acted as the judge, and winners were announced at the supper-show on the Monday following St. Valentine's Day, insuring attendance of those who had sent wires at an otherwise slack period.



# EXPLOITATION STUNTS SWAMP OMAHA

## POLICY CHANGE OCCASIONS BROADSIDE

A whirlwind exploitation campaign that included the use of street ballyhoos, newspaper co-operative ads, a railroad tie-up, printed heralds, a stage show, city-wide telephone calls, and numerous store tie-ups, enabled Manager Charles Pincus and Publicity Director Irving Waterstreet to bombard all Omaha and the surrounding territory with the news of a change in the policy of the Paramount Theatre.

From a full week stage show policy, the Paramount has gone into a four-day stage show, three-day first run picture policy. The term "roadshow" was used in all publicity matter describing the straight motion picture policy.

"Sally" was the first picture under the new policy and this attraction received a concentrated merchandising campaign that stamped it as an attraction of unusual merit. Some of the exploitation stunts used to sell it were as follows:

Four days prior to the opening of "Sally" a living billboard presentation became a unit of entertainment at the Paramount. The orchestra played a special overture consisting of five Sally songs and after the orchestra had entertained from the pit for about three minutes the curtain opened revealing a billboard. (See illustration.) The orchestra struck up a ballet number and the central figure on the billboard, a girl in a ballet costume, came to life and executed a fast toe dance. The regular exchange twenty-four sheet poster was used in this presentation and the billboard was supplied free of charge by the local General Outdoor Advertising Company in return for the usual credit panel at the top of a twenty-four sheet board.

For a street ballyhoo, a 40-ft. flat wagon such as is used to haul scenery was procured and bannered with a sign cloth sign extending the entire length of the truck. (See illustration.)

Fifteen local merchants chipped in on a congratulatory page ad in the World-Herald. One hundred forty-eight inches of this page was devoted to the new policy, the motion picture "Sally" and the Paramount Theatre, while the merchants modestly displayed their

## INSTITUTIONAL COPY!!

20,000,000 PEOPLE CAN'T BE WRONG

Twenty million people attend Publix Theatres weekly. These show-wise theatregoers know where consistently good entertainment is to be found. They expect the best and get it. In Portland, the Publix Theatres Corporation have made the Strand Theatre their Entertainment Headquarters.

names in a 2-inch box at the bottom of the page giving the theatre the lion's share. A reproduction of this excellent page appeared last week.

A quarter sheet window card, red on yellow, was displayed in every one of the Union Pacific depots in the towns surrounding Omaha. The message on this card (See Page 4) advised people of the change of policy of Omaha's leading theatre and sold them the idea that now they could go to the Paramount twice a week.

Thousands of small heart-shaped heralds printed in black on red cardboard (See illustration) urged people to make a date with "Sally." The names of prominent local people were used on these cards, among them that of the postmaster. The postmaster received so many telephone calls asking who this mysterious Sally person was, that he appealed to the newspaper to print a story requesting people not to call him and advising them that it was an advertising stunt planned by the Paramount Theatre. The newspaper broke the postmaster's story with a two-column head.

Every morning during the engagement of the picture, the guests at the various hotels in Omaha found a small card under their doors. This card (See illustration) was in the form of a good morning greeting and advised the visitors about the motion picture on view at the Paramount.

The leading shoe store in Omaha tied up with the theatre on a Cinderella Slipper contest. The store advertised in the newspaper and in their window that on the day the picture opened at the Paramount they would give a pair of expensive shoes to the

first woman who entered their store and whose foot was the same size as Marilyn Miller's dancing feet. Hundreds of women flocked to the store, which delighted the co-operating merchant, and the theatre benefitted by newspaper stories, that cost them nothing, and by the word-of-mouth advertising and the window displays.

Three girls were busily engaged telephoning every subscriber in Omaha a week in advance of the opening of Sally. So that Mrs. Whoozis would not be irritated after having run down two flights of stairs to answer the phone, the advertising message was disguised. The girl said to the person answering the phone, "Hello, Paramount Theatre?" and before the other party could tell her she had the wrong number she continued, "What day does the Marilyn Miller picture, 'Sally' open at the Paramount?" By this time the person who had been phoned had a chance to tell her she had the wrong number. The girl phoning from the theatre was all apologies and begged the subscriber's pardon explaining that she knew 'Sally' was a marvelous picture

and she wouldn't miss it for anything.

All drug stores displayed streamers 22" x 7" on the mirrors behind their soda fountains urging people to try a "Sally Sundae." The streamer carried a beautiful half-tone illustration of Marilyn Miller and was printed in red and black on glossy white stock.

Five thousand postal cards measuring 6 1/2" x 9 1/2" were mailed to all the Box Holders in the surrounding small towns. These large size postal cards informed the recipients of the change of policy at the Paramount Theatre and carried an appealing picture of Marilyn Miller in a ballet costume.

A tie-up was made with a local bank whereby a savings account was opened for every child born during the engagement of the picture that was named Sally. The bank publicized the stunt in their newspaper ads.

Two weeks in advance of the opening 12-4 ft. hearts were displayed in the foyer, lobby and on the mezzanine of the theatre.

## Drawing Contest Sells 'Glorifying American Girls'

Manager C. T. Perrin of the Sterling Theatre, Greeley, Colorado, effected a drawing contest tie-up with a local newspaper that brought gratifying results. The newspaper printed a black and white scene from "Glorifying the American Girl" and readers were asked to color it in what they thought would be the most appropriate colors. Paper furnished the prizes.

These compo board hearts were painted red and carried teaser messages such as "Make A Date With Sally," "Sally's Just Around The Corner," and "All The World Loves Sally."

A tie-up was made with a local dance academy, a favorite retreat for the younger set, whereby one night was known as "Sally" Nite. Prizes were awarded the best dancers in the name of Marilyn Miller.

## MEET THE BOYS!

To promote acquaintance, respect and mutual understanding of the splendid individuals who comprise Publix, these one-minute biographies are offered. They're not printed as vanity ticklers for the showmen here portrayed. We want the photo and biography of everyone in Publix for the benefit of everyone in Publix.

### H. A. KAUFMAN

Although Herman A. Kaufman, manager of the Regent, Rochester, N. Y., has been in the theatre game only 5 years, his experience has covered practically every phase of show business acquired in various theatres from the Pacific to the Atlantic coast. Kaufman started his theatrical career as usher at Paramount's Million Dollar Theatre in Los Angeles. He rapidly advanced to the position of chief of service and a few months later was promoted to assistant manager of the Metropolitan in the same city. He also did exploitation work for that theatre until the end of 1926, when he migrated to Chicago and obtained a job selling films for the Paramount exchange. Kaufman was employed by B. & K. as treasurer and later as assistant manager of the Roosevelt Theatre before he was transferred to Michigan City, as supervisor of 3 F. & R. Publix houses. Prior to his assignment in Rochester, Kaufman acted as student manager of the New York Rivoli.

H. A. Kaufman

Managing the theatre in which he first started as a raw recruit under the banner of show business, ten years ago, Alfred Lane, manager of the Alhambra Theatre, Detroit, Mich., gained all his knowledge of the theatre from the ace showmen of the Kunsky Enterprises, with whom he had been associated for the past decade. Starting at the Alhambra, Lane managed this house for seven years straight. Transferred for a period of eight months to a deluxe operation, he was then assigned to the Redford Theatre which he managed for a period of one year. From the Redford, Lane was transferred to his present post.

### ALFRED LANE

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Alfred Lane

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### W. M. GOLLNER

The manager of the Princess Paramount Theatre, Toledo, Ohio, W. M. Gollner, is a graduate of the United States Naval Academy, the Carnegie Institute of Technology, where he studied Dramatics and Applied Art and the Managers' School. Besides being trained in his university studies Gollner has also worked in every department of the theatre, from program boy to stage hand, and has mastered all the intricacies entailed in successful theatre management. For five years prior to joining Publix, Gollner worked for the Harry Miller Producing Company of New York City, producing and directing musical comedies and revues. Before being assigned to his present position, he was assistant manager for the Capitol in Cedar Rapids and the Capitol in Des Moines.

W. M. Gollner

Managing the theatre in which he first started as a raw recruit under the banner of show business, ten years ago, Alfred Lane, manager of the Alhambra Theatre, Detroit, Mich., gained all his knowledge of the theatre from the ace showmen of the Kunsky Enterprises, with whom he had been associated for the past decade. Starting at the Alhambra, Lane managed this house for seven years straight. Transferred for a period of eight months to a deluxe operation, he was then assigned to the Redford Theatre which he managed for a period of one year. From the Redford, Lane was transferred to his present post.

### R. W. BROSE

Robert W. Brose, manager of the State, Minneapolis, Min., equipped himself with a knowledge of audience reaction, which later aided him in his managerial capacities, by playing in orchestras, bands, carnivals and circuses during summer vacations, in order to defray expenses while attending the University of Minnesota. His first managerial education was received at the Finkelstein & Ruben Managers' School. He added to his experience in show business after his graduation from the U. of M., by conducting various pit orchestras and stage bands in theatres in Wisconsin and Minnesota. Brose was manager of the Publix F. & R. Century in Minneapolis before he received his present assignment.

R. W. Brose

Managing the theatre in which he first started as a raw recruit under the banner of show business, ten years ago, Alfred Lane, manager of the Alhambra Theatre, Detroit, Mich., gained all his knowledge of the theatre from the ace showmen of the Kunsky Enterprises, with whom he had been associated for the past decade. Starting at the Alhambra, Lane managed this house for seven years straight. Transferred for a period of eight months to a deluxe operation, he was then assigned to the Redford Theatre which he managed for a period of one year. From the Redford, Lane was transferred to his present post.

### J. A. JONES

John A. Jones, manager of the Saenger, Pensacola, Fla., has been connected with the motion picture business since 1908, both as an exhibitor and a performer. He also devoted some of his time in the employ of two Pensacola newspapers as advertising manager. He is a graduate of two different Managers' Schools both conducted by John F. Barry. At one of them Jones won a diamond set gold medal as first honors over a body of 120 students from 11 southern states. In addition to his sound theatrical knowledge of showmanship Jones brings to his position an exhaustive experience gained operating, in partnership, various theatres in Pensacola. When the disastrous bank failures occurred in Florida, Jones had to relinquish his rights to his theatres and enter vaudeville, as a vocalist. He managed the Isis, Pensacola, before receiving his present position.

J. A. Jones

Managing the theatre in which he first started as a raw recruit under the banner of show business, ten years ago, Alfred Lane, manager of the Alhambra Theatre, Detroit, Mich., gained all his knowledge of the theatre from the ace showmen of the Kunsky Enterprises, with whom he had been associated for the past decade. Starting at the Alhambra, Lane managed this house for seven years straight. Transferred for a period of eight months to a deluxe operation, he was then assigned to the Redford Theatre which he managed for a period of one year. From the Redford, Lane was transferred to his present post.

### J. J. SCHOLER

Joseph J. Scholer, manager of the Tudor Theatre, New Orleans, La., has had a rich and varied career both in the commercial and theatrical industry. Scholer was employed as credit manager for various mercantile establishments in New York, for ten years. At the close of the War, he entered the theatre game in the employ of Fox Theatres, remaining with that organization for six years. Then he joined the Rheben Theatres Corporation, for three years, after which he entered Publix as student manager at the New York Rialto. Six weeks later he was sent to New Orleans to manage the Globe, from where he was assigned to his present position.



J. J. Scholer

Managing the theatre in which he first started as a raw recruit under the banner of show business, ten years ago, Alfred Lane, manager of the Alhambra Theatre, Detroit, Mich., gained all his knowledge of the theatre from the ace showmen of the Kunsky Enterprises, with whom he had been associated for the past decade. Starting at the Alhambra, Lane managed this house for seven years straight. Transferred for a period of eight months to a deluxe operation, he was then assigned to the Redford Theatre which he managed for a period of one year. From the Redford, Lane was transferred to his present post.

## CHANGE OF POLICY!

Just a few of the stunts used to inform the citizens of Omaha of a change in policy at the Paramount Theatre. In the upper right hand corner is a greeting card which was slipped under the bedroom doors of all guests in Omaha hotels. To the left is a 24 sheet on the stage of the theatre. The figure is a live one. The girl did ballet dancing to the tunes from "Sally" a week prior to the opening of the picture. In the lower left hand corner is a herald while to the right is a bally-hoo truck of extraordinary size.





## COPY

Can you see this 2 column full page ad occupying the relatively same position in a metropolitan paper that it now has in Publix Opinion? It is the work of David A. Lipton of Detroit. Pay close attention to the copy—and use it for your own greatest show month!

## SUGGESTS HUGE BAD WEATHER CAMPAIGN

A national campaign to combat the cold weather bugaboo and encourage people to come to the theatre all winter regardless of the weather, as was done with the refrigeration campaigns in the summer, is suggested by Manager Sidney Dannenberg, of the Paramount Theatre, Toledo, Ohio.

In this campaign, it is Mr. Dannenberg's idea that the copy should stress the fact that during these weeks, exceptional entertainment programs have been arranged. People must be sold on the idea of coming every week.

"The average small daily ad," said Dannenberg, "used by the theatre to convey its message does not scratch even the surface of the importance that is lent to the message of selling a man and his family the idea of leaving his warm home and going out into the cold, braving the possibilities of a stalled motor, etc. Hammering away at them in a wide-spread and concentrated manner will, I am certain, make believers out of skeptics and over a period of time, such work is bound to bring results."

Additional information on the idea, as well as practical exploitation examples may be found in Publix Opinion, week of December 6th, 1929, pages 1 and 4, and week of January 10th, 1930, page 9.

## Telegraph Tie-Up Nets Windows Displays

Exploiting Paramount's "Burning Up," during its engagement at the New York Paramount, proved advantageous in many respects, due to the fact that Valentine's Day opened up a unique tie-up with Postal Telegraph.

Postal installed a special window in co-operation with one of New York's leading florists and devoted the entire space to "Burning Up." Two hearts, three feet high, were placed on each side of the display with a photo of Arlen and Brian, the stars, on each. Miniature telegraph poles as high as the hearts were shown in the background and the hearts contained wires from Arlen to Brian sending Valentine greetings to each other, with the copy reading: "I'm burning up the wires to send you flowers for Valentine's day."

The Telegraph Company also tied up fifteen florists' windows with an advance of Nancy Carroll in "Dangerous Paradise," using the Valentine's Day motif to put it over.

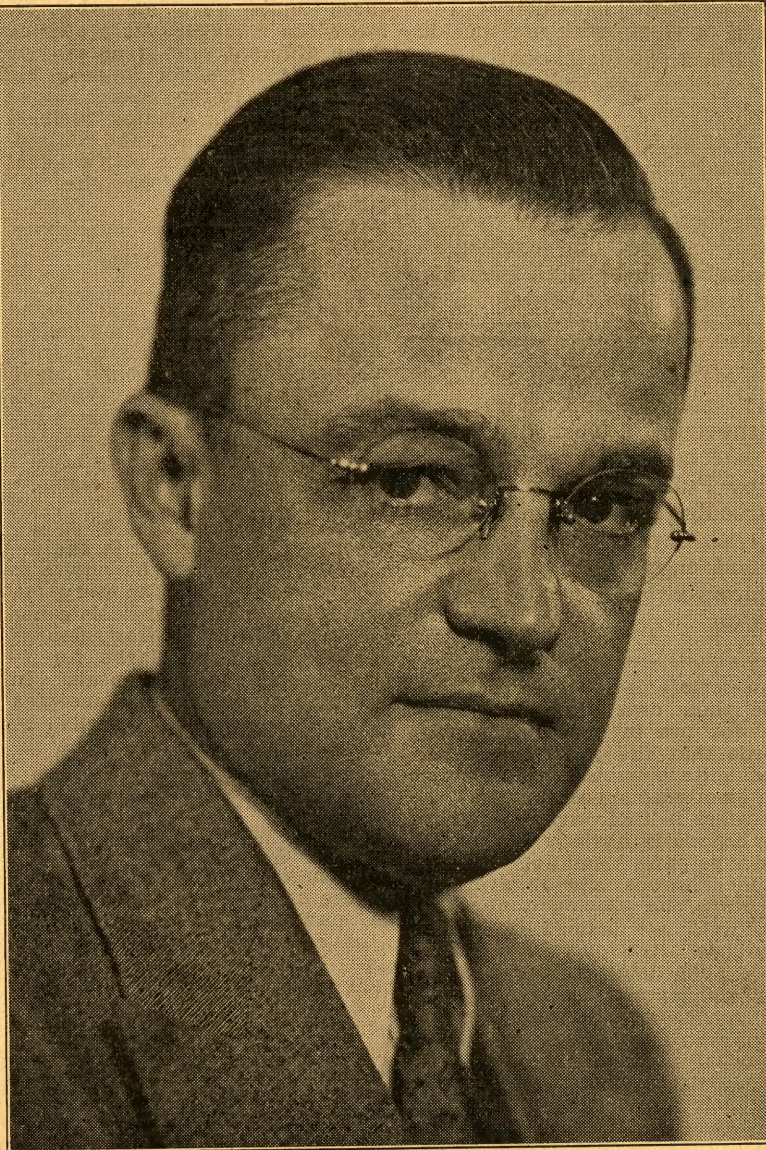
The balance of the "Burning Up" campaign, handled by Eddie Hitchcock, publicity director of the Paramount and Henry Spiegel, his assistant, included a racing car on Broadway and several motorcycles, all carrying banners on the picture. The Cord automobile agency placed a car at the disposal of the publicity staff all week. The car was kept moving up and down Broadway, carrying copy on the picture. (The stills on "Burning Up" carry a special on Arlen in a racing car standing beside a Cord auto.)

## MUSIC TIE-UP

J. A. Jones of the Saenger Theatre, Pensacola, Fla., reports two music store tie-ups when playing the "Show of Shows". In each case there were posters and window displays featuring the names of the song hits and the theatre and playdates. In one window, there were miniature bathtubs and dolls to go with the advertising material on "Singing in the Bath-tub".

## HOME OFFICE DEPARTMENTS

Here is the thirteenth of a series of stories about Publix Home Office Department personalities who depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.



LEM STEWART  
Advertising Manager

Quaker families and show business do not go together, but in the case of Lem Stewart, Philadelphia, Advertising Manager in immediate supervision of the advertising activities of hundreds of Publix showmen, the lure of the motion picture world proved stronger than the inhibitions and restrictions of environment. That was why, in 1916, shortly after the completion of his course in advertising and economics at the University of Pennsylvania, Stewart joined the staff of Triangle Film Distributing Corporation, after several connections in which he had served as advertising manager of a scientific instrument company and in a similar capacity with Crew Levie (Oils).

Three years later, in company with some of his associates, he resigned from Triangle to assume the position of advertising manager for the theatres of S. A. Lynch's Southern Enterprise of Atlanta, Georgia. It was while he was engaged in that capacity that the elaborate system of advertising service and instruction now in vogue in Publix was developed and brought to its present state of refinement.

### Became Manager

Realizing even at that early date in 1919 that his system would require all the aid that practical experience could give to it, he refused to accept his executive position until he had tried his hand at managing five theatres in Asheville, North Carolina, for a period of nine months. At the end of this experimental stage, he travelled through the entire circuit introducing his system of service and instruction to all theatres.

In 1923, the theatres of Southern Enterprise fell under the control of Paramount and Lem Stewart

found himself back in New York extending his activities over a wider terrain. Then came Publix and hundreds of theatres more found themselves included in the servicing activities of a department elastic enough to embrace everything within reach without an appreciable change of methods.

"All we have had to do," explained Mr. Stewart, "was to add men to our staff from time to time, but that in itself was a problem. Every member of our department has operated the same type of theatre as he is working with now. One of our chief aims has been, and still is, to improve the use of newspaper space through the application of more resourceful methods, and it is for that reason that we are striving to give to the men in the field knowledge which will put them on their own advertising resources."

### Scans Campaigns

As your correspondent tried to dig through the modest front of Mr. Stewart in an effort to secure a record of his accomplishments, various members of his staff brought him tear sheets and campaigns sent from different cities. With a few words he indicated where praise was due, how a poor trend was manifesting itself in some man's work, or where it would be advisable to stress one of the manuals published by the department.

From his office, then on the twenty-sixth floor, he could look out over quite a section of New York. "Rather strange," he remarked, "to be back in almost the same spot where I started in New York in 1916 after a tour that covered practically the entire south and west. But getting into the show business was just one of those things I had to do."

But the Quaker ancestry was

## OPTOMETRISTS OFFER ANGLE FOR STUNT

Optometrists handling "Shur-on" glasses are now displaying cards in their windows which read as follows:

"If the movies hurt your eyes, don't blame the pictures."

A friendly gesture, but one with room for improvement, particularly from the viewpoint of Publix showmen. Why not take some stills on forthcoming pictures, together with better copy-slants, to your local optometrist? He'll welcome them; the dictates of his profession prevent a lavish use of newspaper advertising, but he makes full use of his window space, and seizes upon his infrequent opportunities to enliven his displays without sacrificing dignity. Location of his shop is almost invariably prominent, and his conservative window-endorsements of your product will present a high-class appeal.

"Enjoy the marvelous play of color in 'The Vagabond King' to the fullest extent! Let 'Shur-ons' make complete your appreciation of color perfection on the living, singing screen." Surround that with half a dozen stills from the picture. Slip in another card to the effect that "The Vagabond King," a Paramount picture in Technicolor, with Dennis King and Jeanette MacDonald, comes to the Publix-Paramount Theatre on March 7th. Paramount's supreme screen operetta!

Dozens of other copy slants will immediately suggest themselves. "Don't miss seeing Nancy Carroll in 'Honey' because your eyes are so often 'tired.' Perhaps they need 'Shur-ons' to assist you to full appreciation of motion picture perfection." "Did you welcome 'talkies' because you no longer risked eye-strain from reading sub-titles? Then 'Shur-ons' will help you to better enjoy such musical extravaganzas in color as 'Paramount on Parade.'"

## Parade of Automobiles for 'The Love Parade'

Every now and then, staging of an automobile parade is an excellent medium for advertising a picture. Manager Earle M. Holden of the Publix-Fairfax Theatre, Miami, Fla., arranged one to publicize Maurice Chevalier in Paramount's, "The Love Parade."

A French telegram contest was planted in the Miami Herald with \$5 in gold to be awarded to the first correct translation of the telegram in French received by the manager from Maurice Chevalier. Answers were received from all over the state.

bothering this reporter.

### Has Hobbies, Too

"Perhaps I should have told you," Stewart remarked in answer to a question, "that my father was a manufacturer of banjos. As a matter of fact he modified the instrument and gave it its present form. Many performers on the Keith circuit used the Stewart banjo and as a child I attended demonstration performances and exhibition concerts with members of the firm. Maybe the germ of showmanship took root then. Certainly it was fully developed by the time I was through with Quaker schools."

Came the inevitable question about his hobbies.

"Is there anything in the world that an advertising man doesn't try to do at some time or other?" he replied. "First advertising was a hobby, then it became a business. I played the banjo and piano when I was a kid, and when I was old enough wrote music and lyrics but never quite reached the royalty stage. Then I've done some sketching and painting. But when the weather's suitable you can put all those on the shelf. Give me a chance to do some deep sea fishing or let me go swimming and I'll be happy."

## FEBRUARY Is Greater Show Month at the mighty MICHIGAN

February—the peak month of the theater industry's season—has crowded the Michigan theater this year with shows of size and splendor unprecedented in Detroit's history

Every important producer is clamoring for February releases and we have been able to secure the four most outstanding talking pictures of the year and present them at the Michigan during February.

To these remarkable pictures we have added the finest stage revues yet presented at the Michigan and a host of stage celebrities that read like a "Who's Who" on Broadway.

The Michigan theater is Detroit's leading entertainment center—one of the greatest Publix theaters in America. Come to the Michigan every week for the world's finest shows. You owe it to yourself not to miss a single program!

## February's Big Parade of Wonder Shows Is On

NOW PLAYING  
**CHARLES KING—BESSIE LOVE**  
in a love story you'll never forget  
**"CHASING RAINBOWS"**  
ON STAGE "MARDI GRAS"  
brilliant with color—gay carnival in Sunny Seville!

FRIDAY, FEBRUARY 7

Welcome "the Rajah of Jazz" to Detroit. What a man!

**PAUL ASH**

IN PERSON "Mr. Jazz Himself"

And an emotional screen masterpiece

**"THE LAUGHING LADY"**

Ruth Chatterton—Clive Brook

FRIDAY, FEBRUARY 14

The laughing, loving comedy-drama

**Marion Davies**

in "NOT SO DUMB"

ON STAGE "THE INGENUES"

25 beautiful, talented girls from

**"THE ZIEGFELD FOLLIES"**

FRIDAY, FEBRUARY 21

"The last of the red-hot mamas"

**Sophie Tucker**

IN PERSON with new blues songs

And the smashing screen melodrama

**"DANGEROUS PARADISE"**

Nancy Carroll—Richard Arlen

PUBLIX-KUNSKY

**MICHIGAN**

## POWDER MAKES FLASH

When the motion picture, "Dynamite," played the Rivoli Theatre, Beatrice, Nebraska, Manager Max Tschauder bought \$1.50 worth of red flash powder from a drugstore, climbed to the marquee and set it off. The red flash of the powder reflected in the sky and attracted plenty of attention.



# ANALYSIS BASIS FOR ADVERTISING COPY

## CORRECT CHOICE OF APPEAL ESSENTIAL FOR SELLING ADS

From advertising specialists, the men engaged in preparing great national campaigns for cigarettes, food products with national distribution, automobiles, and a host of other products, comes word that the copy writer is becoming less and less important in the advertising scheme of things.

"Today," one advertising agency executive was reported as saying, "our problems are those of analysis, selling angles, merchandising, distribution and research. Our greatest powers must be devoted to the preparatory steps long before we put a word on paper. And when we have thoroughly studied our product, the competitive situation, and our prospects, the finished ad is evolved automatically. Copy and illustration depend almost entirely on our preliminary surveys."

But to the old type of showman who found inspiration for his ads in an imagination that was flamboyant, dramatic and given to superlatives, such a concept is one hard to understand. The theatre manager is essentially a showman and a business man, not a writer. There is no reason, however, why the showman cannot adopt the basic principles used by advertising specialists, and apply them to his business with necessary modifications. It is the purpose of this article to do just that.

### Ad Based on Analysis

Our first principle, then, is that copy—and by copy we mean the entire concept of the ad, illustrations, wording, headlines, etc.—that copy is the result of a very thoughtful analysis. What should the showman analyze?

First, his product. There are perhaps a dozen things to sell in every picture. There are the stars, the producers, the directors, the authors. There is the story. There is the type of story. But not every element has the same sales value and it is the duty of the advertiser to choose the one or two elements which will result in the greatest box-office return. That is a problem of analysis.

Secondly, his prospects. There has been much loose talk about mental ages as distinct from chronological age, and intelligent quotients. But these terms, devised as they have been by psychologists and educational experts, can mean very little to the layman—even to those who feel that they understood their meaning and know how they have been arrived at. But there is one sure fire method of determining the intellectual status of your patrons.

### Study the Newspaper

Study the newspaper in which you advertise! High salaried managing editors and circulation managers try their darndest to keep the contents of the paper

**THIS IS THE SECOND** of a series of articles on theatrical advertising and merchandising prepared by Publix Opinion. Succeeding articles will deal with layout, typography, and engraving, publicity, news-writing, and promotion.

at a certain level in order to retain their own class of readers. Do not use in your advertising, words that the paper would not use in its news columns. Notice the emotional appeals used by the reporters in their writeups (these are especially obvious in the tabloid type paper) and appeal to the same emotions, always avoiding, of course, the salacious tone which Mr. Katz has banned in Publix. Pay close attention to department store advertising in the newspapers and learn about the newspaper readers from that. Department stores can check on the efficacy of their ads sooner than anyone else, and it is safe to follow their intellectual standards.

In some cities there will be a great difference in the various papers, in others very little difference. In New York, for instance, there is an intellectual world between the tabloids and the Times or Evening Post. Yet advertisers even in New York have made the mistake of using the same ad for all papers. When an ad has been reduced in intellectual appeal to a common denominator suitable to all people it is either perfect, or else does not sell all readers with the same force. The latter is probably the truth.

The factory type of patron may come to your theatre but not because of a class ad you may have prepared, neither will the better type of customer come because of a shoot-'em-up ad. Study your patrons before you adopt an advertising policy!

Although this is one of the most important principles in advertising craft, few people can practice it on paper. Yet it is done constantly in other activities. The writer once dropped in on a

manager who was busy preparing three speeches all to be made within the same week. One was to be given at a Chamber of Commerce luncheon, one was to be given before a ritzy women's club, and the third was the weekly talk to the service staff. Although all three topics were somewhat related, the manager was preparing three different sets of notes. As he put it, "I've got to be a big brother boss to the ushers, a good fellow and well meaning business man to the Chamber, and a dignified theatre manager with a lot of sweet wise-cracks for the old ladies."

### Method of Attack

We now come to our second principle. Select your method of attack and keep it in mind from the first conception of the ad to the finished product. What is meant by that? Just this. Decide just what appeal you are going to use and fit everything—illustrations, layout and copy, to back up that appeal.

But first we must decide on our appeals. Sometimes it is the desire on the part of the public to see a certain star. The story, the music, the other incidentals count for nothing. Clara Bow, George Bancroft and Greta Garbo, for instance, exert such appeals. In localities where they are accepted without question, it is foolish to sell anything with the same intensity as the performers.

In New York, The Mighty was sold on the strength of Bancroft. In one ad, his head dominated the space, while his name stood out from the copy. The success of the picture at the Rivoli showed that the correct appeal was used.

In cases of this sort, where stars have become favorites because of excellent performances in past pictures, it is advisable to mention the names of those pictures. For Bancroft, for instance, "Underworld," "Wolf of Wall Street," "Thunderbolt," and "The Dragnet" recall pleasant purchases in the past. By all means, bring them to the attention of your patrons.

### The Story Appeal

Sometimes it is the story with which we must corral our patrons. Intense melodrama, examples of mother love, action in the great outdoors may prove the greatest selling factors. "Dr. Fu Manchu," "Applause," and "The Virginian" are three stories which correspond to the types just listed. A Sax Rohmer story means more to most people than does Warner Oland. In "Applause," Helen Morgan meant little outside of New York but the tale of mother love and sacrifice was poignant and appealing. Owen Wister's dramatic account of the early pioneers is a classic because of its excellence as a story, and while, no doubt, in certain localities Gary Cooper, Richard Arlen, and Mary Brian are prime box-office personalities, the story itself is the thing to be sold.

In a sense, what has gone before is a repetition of our first principle, namely, that we should analyze our product and patrons before we attempt to do anything. But we are now concerned with putting all our forces behind the appeal we have selected. And considering the tools we work with—layout, copy, and illustrations, it is up to us to reconsider the basic principles that have prompted certain advertising traditions.

The use of illustrations for instance is as old as motion picture advertising. What purpose does an illustration serve, and how does it help sell tickets?

### How Illustrations Help

In general, an illustration will help attract attention, will make it easier to understand the advertising message, will arouse desire on the part of the reader, will

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published by Harper Bros.

New York City

### COPY

by George P. Metzger  
published by Doubleday, Page & Co.

Garden City, New York

### A SHORT COURSE IN ADVERTISING

by Alex F. Osborne  
published by Charles Scribner's Sons,  
New York City

produce a feeling-tone in the reader, and will impress upon the mind the appearance or the name of a commodity, person, or trade name. This refers to all advertising.

It is notoriously true that illustrations, as used in motion picture ads leave much to be desired. Just what is wrong?

First, few are consciously chosen to do any of the things listed above. In small space, a picture cannot attract attention because it too must be small and hence, often lacks very essential details. Again, used unskillfully, an illustration will sometimes compete with a headline for attention with the result that instead of attracting attention it does just the opposite. And thirdly, those which are used for attention drawing value are often poorly chosen. Pictures showing people in action are superior to pictures of people motionless or of objects.

Pictures facilitate comprehension. Motion picture advertising makes very little effort to teach. But when we show a woman with a pistol in her hand, a wild look in her face, and the body of a man on the floor, we have told a story without saying a word. Do we want our ad to tell a story? Must

we choose our picture carefully? Absolutely.

Illustrations help arouse desire. Most illustrations used in our business do that whether meant to or not. Before a person can do anything, he must think. To think of something, is often one step removed from doing it. To see Clara Bow in an alluring pose in an ad is for many people sufficient reason for seeing her on the screen. A funny situation from a Harold Lloyd comedy, a love scene from a Garbo picture, something swashbuckling from a Douglas Fairbanks photoplay, all of these will help arouse the desire to experience more of the same.

Realizing this, it should be easy to select pictures for our ads. But how many advertisers, after they have chosen a picture which will do what we have described, will carry on with the proper copy and layout? Not too many. In short, there is often a good deal of irrelevancy between illustration and the rest of the ad.

### Influence Feeling Tone

Illustrations influence feeling-tone. What is feeling-tone? It is the pleasant sensation of luxury patrons feel in modern movie palaces, it is the warmth we feel when we see a cheery smile, it is our reaction to a pleasant greeting, a decorative design, a charming personality or picture. It is easy enough to achieve in an advertisement and very often people who have never heard the term "feeling-tone" will have expressions of it in every bit of creative work they do whether it is the preparation of an ad, the drawing of a poster or the preparation of a lobby display.

The choice of illustrations will influence feeling-tone, so will the layout, and the typography. These, however, are treated in special articles and nothing further will be said about them here.

We are still concerned with the steps we must take to put across the appeal we have selected as being the best for selling our show.

(Continued on page nine)

## AD AND TRAILER FUEL!

To prevent overworking that word "great," and other descriptives, paste this in your hat when you need a few hot words for an ad or trailer. David A. Lipton, of the Detroit-Publix selling organization, compiled it from his ten years of writing experience with Balaban & Katz publicity department. Don't overwork these "sock" words and they'll be more effective.

### FOR COMEDIES

Giggles  
Fresh  
Snickers  
Happy  
Smiles  
Gay  
Frisky  
Heart Laughs  
Fast  
Fun  
Flip  
Gags  
Clever  
Belly Laughs  
Witty  
Mirthquake  
Jokes  
Ha-has  
Mirth  
Humor  
Laughter  
Wise cracks  
Diverting  
Hilarious  
Wit  
Mirthful  
Farce  
Comic  
Merry  
Jocular  
Howling  
Merriment  
Burlesque  
Frolicking  
Amusement  
Rollicking  
Chuckles  
Whimsical  
Entertainment  
Jest  
Grins  
Quips  
Roars  
Scintillating  
Guffaws  
Facetious  
Sprightly  
Humorous  
Sparkling

### FOR DRAMAS

Tender  
Passionate  
Sublime  
Romantic  
Vivid  
Realistic  
Wonderous  
Beautiful  
Enchanting  
Inspiring  
Capable  
Gorgeous  
Glorious  
Tempestuous  
Fascinating  
Lavish  
Elaborate  
Dramatic  
Colorful  
Picturesque  
Good  
Fine  
Perfect  
Splendid  
Thrilling  
Thrill-packed  
Powerful  
Melodramatic  
Infinite  
Lovely  
Elegant  
Radiant  
Resplendent  
Glowing  
Attractive  
Splendor  
Pretentious  
Dashing  
Flashing  
Glittering  
Flaming  
Sumptuous  
Majestic  
Breathless  
Alluring  
Tempting  
Seductive  
Fervent  
Tense

### FOR EPICS

(Super adjectives)  
Sensational  
Marvelous  
Dazzling  
Cyclonic  
Hypnotic  
Unique  
Unsurpassed  
Superb  
Stupendous  
Exquisite  
Volcanic  
Amazing  
Smashing  
Crashing  
Titanic  
Vast  
Gigantic  
Huge  
Masterful  
Immense  
Wonderful  
Remarkable  
Thundering  
Juggernaut  
Dynamic  
Roughshod  
Striking  
Exciting  
Excellent  
Unequaled  
Magnificent  
Supreme  
Superior  
Spectacular  
Unrivaled  
Matchless  
Thunderous  
Startling  
Magnitude  
Monstrous  
Mammoth  
Colossal  
Towering  
Mighty  
Whooping  
Whacking  
Terrific  
Breath-taking

## COPY CHECK

1. Just what in my show or theatre am I selling?
2. Just what appeal am I using to sell it?
3. Have I considered the ladies?
4. Do I need an illustration?
5. Have I chosen the best one for my purpose?
6. Does my headline attract attention and carry the reader to the text?
7. Does the copy throughout the ad interest the reader, carry him through it, and make him feel that he ought to see the show?
8. Does the ad contain all the necessary information, namely—program, playdates, theatre sig-cut, Publix seal, home of Paramount pictures, and, where necessary, street address and means of transportation?



## ANALYSIS BASIS FOR SELLING AD COPY

(Continued from page eight)

What are some typical emotional appeals?

Perhaps the best appeal in showmanship is to the desire to have fun, to be gay, to laugh. It is a characteristic of Americans that they will go to almost unheard of extremes to have a good time. Our newspapers abound with comic strips, and humorous feature writers; several humor magazines enjoy national circulation, and every high school and college has its magazine modeled after Life of Judge. You can't over-estimate this desire on the part of the general public. By all means, play up to it at every opportunity.

### The Sexual Urge

Even stronger and more universal than the one mentioned above, is the sexual urge. It is present in everybody except young children and old folks. It is the cause for half the activity in life—personal adornment, love, courtship, marriage, choice of certain occupations, and lots more too numerous to mention. It need not be base, neither need it be vulgar. The mild even noble reaction inspired by a Nancy Carroll, a Betty Bronson or a Mary Brian is as truly sexual as the more vigorous desires aroused by certain other stars.

Anything which smacks too strongly of sex, is, and rightfully so, taboo. The finer aspects of sex, however, far outweigh the baser. Sweetness, charm, piquancy, beauty, are all sexual characteristics. So are courage, dash, strength, tenderness, kindness, handsomeness, and weakness. They are characteristics which appeal to men and to women, though in varying degree. What also appeals is the semblance of wickedness—profligacy, unlawful action, unconventionalism.

The greatest care must be exercised not to use these appeals lest, without our realizing it, we attempt to cash in on the flair for forbidden fruit. We must never forget that the majority of our patrons are women. When we attempt to sell something that is repugnant or offensive, something that custom, environment and training have decreed as being in poor taste, we are only preparing trouble for ourselves in decreased box-office returns and in threats of censorship.

Besides the foregoing, we can employ appeals to fear, anger, comfort, cleanliness, beauty, adventure, social longings, and a host of others that will crop into the mind of every advertiser from time to time.

### Choice of Words

We are now ready to take up another detail of the utmost importance in the preparation of an advertisement—the choice of words that carry our message. That is what we mean by copy in the narrow sense.

In Publix Opinion for January 3rd, 1930, there appeared a brief resumé of fifty-three ways of writing an ad. Every style from the chatty, gossipy kind to the bald announcement was listed. A good many of those listed might be used to bring variety and spice into advertising messages which are strangely stereotyped in spite of the punch which stirring illustrations and copy are supposed to give. No attempt will be made to recommend any of the fifty-three methods because each has its value. But run over the list every now and then and refresh your memory.

Let us take a minute to consider the all copy ad. It is surprising how effective they can be, and how rarely they are used. In

## NOTICE

In order to facilitate communication with the Candy Sales Department, it is advised that the offices of M. Schosberg, head of the department, are now located in Suite 801, Paramount Building, New York.

Inquiries regarding the installation dates of the Automatic Candy Vending Machines should be sent to the above address.

one issue of a New York paper, a simple all copy ad signed by the director of a large theatre dominated an amusement page on which were larger ads, ads set in heavier type, and ads with illustrations. The copy was as follows:

*I have just seen and heard a picture that is going to be a sensation. "MEN WITHOUT WOMEN" is the name—and it has given me one of the really big thrills of my film lifetime.*

*John Ford, whose "Four Sons" won Photoplay Magazine's Gold Medal as the best picture of 1928, directed this all talking William Fox Movietone drama.*

*James K. McGuinness and Dudley Nichols, two New York newspaper men are responsible for the unusual story and realistic dialogue.*

*I wish I could convey to you the strength, the grip, the mighty power and stirring human appeal of this remarkable production. It is indescribably great, profoundly moving—an experience you will long remember.*

*We are proud to present this wonderful screen achievement beginning tomorrow.*

Note the lack of superlative exaggeration in this ad but note also how you get the superlative feeling when you read it. It would have been easy to say the "greatest picture of the year" as has been said so often before. Instead, the ad is content to say "a picture that is going to be a sensation."

### Another Version

On the same day there appeared in one of the tabloids another ad for the same picture couched in language better suited for this type of reader. Here is the copy—there were no illustrations.

**Great!**

*A word to be used with discretion—a word you will use with enthusiasm when you see the movietone melodrama "MEN WITHOUT WOMEN."*

*Drama—stark—realistic—vivid... emotions in the raw—love, hate, fear, madness... a story unusual, amazing—written by James K. McGuinness, a New York newspaperman... Dialog—bristling, pungent—written by Dudley Nichols, another talent taken from Park Row... Direction—masterly in its perfection, by John Ford, winner of the Photoplay Gold Medal... Men Without Women... sweating, hairy-chested men... swaggering, bantering, fighting men... come to life in a picture you will long remember—*

*Accompanied by one of the distinctive stage shows for which this theatre has become internationally famous.*

Study this copy carefully. It is fast moving, alive, full of snap and ginger. It makes use of uncommon adjectives—"sweating, hairy-chested men, swaggering, bantering, fighting men." It uses superlatives judiciously—"Great, a word to be used with discretion"—"a picture you will long remember." This ad is not signed. It was evidently felt that the direct indorsement would not mean as much to the readers of the tabloid as it would to the readers of class papers.

Remember, do not use an illustration unless it helps the purpose you have in mind. Then choose

## FOR THOSE WHO SMOKE

*For a man's picture, there's no place like a cigar store in which to advertise. Note below the window card for which Les Kaufman of Balaban and Katz is responsible. How about some of these down your way?*



**Gary Cooper**

Starring in the

**"VIRGINIAN"**

Now Playing at Balaban & Katz

**ROOSEVELT**

**THEATER**

STATE ST. near WASHINGTON

**Says:**

**"Eliminate Tobacco-yello**

**the only harmful element in smoking**

**and SMOKE ALL YOU WISH"**

**Drinkless Tobacco yello Holders**

**- ON SALE HERE -**

the proper one. Each picture takes up valuable space!

### Ad Head

As a rule, an ad starts with a headline. A good headline does at least two things. It attracts attention to the ad, and it leads the reader to the text which follows the headline. Sometimes a startling statement, sometimes a question the answer to which might be found in the succeeding text, sometimes an uncompleted statement followed by a dash or two—each of these may prove helpful on occasion. For stimulating interest a question pertinent to the reader is of the utmost value.

After the headline comes the text. In most copy, there is a woeful contrast between the two. The headline has punch, vitality—the text often falls flat. If possible, copy should start, like a good program, with vigor, stick to a high level, and end with a climax. Because most motion picture copy is brief such a scheme should be followed with ease.

In this business, it is not a case of convincing people that they ought to go to the movies, but rather that they ought to go to your theatre today instead of to a rival's. Hence, the practice in some general advertising, of trying to spur the reader to indefinite action is taboo.

The ad must tell the reader just what your program is, the playdates, location of theatre and methods of transportation if necessary, prices, and sometimes the coming attraction. The theatre name is not mentioned in the preceding list—it is too obvious. The theatre cut should stamp the advertisement and readers should gradually begin by habit, to look for it.

### Modernism

There is one other matter that deserves some consideration. The world is going "modern" in its decorative schemes, architecture and advertising. In a progressive society, such movements are

bound to find followers whether they are deserving or not. To formulate a policy in regard to modernism for an entire circuit is a foolish thing, but here are certain things to remember about it.

Modernism in advertising means, if anything, simplicity. Simplicity in layout, in type faces, in ideas expressed, in words used.

Art studios abound with garish "masterpieces," incomprehensible, violently jarring in color, reckless in design. That, no doubt, is modern but not in the commercial sense. Modernism in posters, bill boards, newspaper and magazine advertisements, and lobby panels merely attempts to convey a selling message directly, forcibly, and with an economy of means. That is why vivid, contrasting colors are used, that is why some modern type is but a simplified form of the old Gothic, that is why unusual designs and illustrations are used.

Anything that is freaky for the sake of being different is not modernism. Anyone attempting to introduce such an element into his work is only copying a form without understanding the basic motives that prompted it in the first place.

Watch activities immediately about you. If stores, newspapers, and house builders go modern in your neighborhood, and if the public shows a preference for it, you may be missing out by not taking advantage of it. But do not introduce something that the majority of your patrons can neither understand nor appreciate. In all cases be governed by the results which your efforts bring. But do not be afraid to experiment.

### MEDAL DISPLAY HELD

A display of medals from many countries, collected by the publicity staff of the New York Paramount in connection with the showing of "Seven Days Leave," proved so interesting to patrons that it was moved from the lobby to the mezzanine as a semi-permanent display, at the conclusion of the engagement of the picture.

## STUDIO ON EVE OF GREATEST PRODUCTION

Paramount Studio is on the eve of turning out some of the greatest product of the season, according to a wire sent from Hollywood by Jesse L. Lasky, Vice President in charge of Production, to President Sam Katz of Publix.

"Light of Western Stars" looks like an absolute knock-out," declared Mr. Lasky. "It honestly surpasses 'The Virginian' in entertainment value and I do not hesitate to state it is the greatest Western outdoor picture thus far produced from every point of view.

"Safety In Women," (a tentative title) with Buddy Rogers, is a charming musical comedy and should put Rogers over as the greatest young romantic juvenile musical comedy star on the screen. This picture has everything and it should far out-draw 'Sweetie' as pure entertainment."

Commenting upon the United Artist picture, "Putting on the Ritz," starring Harry Richman, Mr. Lasky said: "In my opinion it will be a great box-office success. It is wonderful entertainment with laughs and tears alternating. Irving Berlin's numbers are sensationally good. This picture has all the elements of a real money-maker."

## Incite Patronage For Opening Of 'Vagabond King'

A novel manner of interesting prospective patrons in "The Vagabond King," was conceived by Charles Branham, Florida district manager, who was ably assisted in effecting the idea by Wally Allen, publicity director.

Two thousand stamped post cards, addressed to Division Director J. J. Friedl in Georgia, were distributed to patrons of the Tampa and Victory theatres. The cards read as follows: "Understand that 25 key cities will be awarded first showings of Paramount's greatest production, 'The Vagabond King,' with Dennis King, entirely in natural color. Please include Tampa as one of these cities because I am sure the public here will appreciate the honor of hearing and seeing this attraction first."

The name and address of the correspondent was also forwarded, which incidentally, served as a basis of compiling a mailing list. A few days after the cards were sent, stories appeared in Tampa newspapers, telling of the selection of that city as one of the 25 to be awarded first showing of the picture.

## REACTION!

Almost instantaneous response by everybody in Publix greeted the article in Publix Opinion in which William M. Saal summarized the situation concerning shorts. Mr. Saal not only summarized but also offered a number of very definite suggestions to remedy it.

"I was pleased beyond measure," said Mr. Saal, "at the immediate and wholehearted support evidenced by cooperation and activity on the part of bookers, advertising men and managers, both district and local. A number of these showmen tell me that they have the subject on their daily reminder calendars, for constant attention."



## Easy To Plant News Story On Work of Theatre Staff

Following up the repeated suggestion of Publix Opinion to plant institutional stories in local papers, Manager Fleming of the Austin in Nacogdoches, Texas, was able to persuade the editor of the local newspaper to publish the following story, which appeared under a two column, three line bold-face heading, entitled "Polite Young Doorman at Local Theatre Gets Kick Out of Greeting Throgs."

Here is the story:  
"How would you like to have the job of greeting several hundred persons a week?"

Plant this story in your local paper after localizing and re-writing it.

sibilities in human nature and crowd psychology.

"The hero of this story is 'Ellis.' And wherever that name is mentioned in Nacogdoches, most everyone immediately thinks of the smilingly, polite, attentive and cordial doorman at the Austin theatre.

### Public Recognition

"Few people in public service at any age near Ellis' have won the popularity and praise and the public recognition that is his. From the small boy at the matinee, who looks with admiration at the neat clothes and stately bearing to the blasé 'high brow' through whose mask of dignity comes a show of interest and the twinkle of a smile in response to Ellis' 'Thank You.' He is known and called by name to more people, perhaps, than any other

single person in Nacogdoches. Every age is the friendly age towards Ellis. The elderly persons usually nod, the ladies smile, with perhaps a spark of admiration for the handsome features of the youth, many men slap his shoulder, in passing, and it is no secret that the girls by the dozen stop for a second's chat, while hand and hand, Ellis tells them something that sends them away with a laugh.

"Although but 16 years old, Ellis Gaston is a veteran in handling of crowds. He knows what to do and say when to do it in case of an emergency. He has learned the valuable art of calming excitement usually by his calm, reassuring manner, but if necessary by force. 'In case of threatened panic,' says Ellis, 'and someone starts a riot, my instructions are to calm the first one who starts it with my flashlight. It may be a little rough, but would possibly save lives in the end. And besides, I have an extra flashlight.'

### Knows Hundreds

"Ellis has a long record of service without the skip of a single day and almost as long a record of having not been late. He knows hundreds of Nacogdoches' people and manages to get in a smile or word of recognition to most all of them however busy he may be, with each ticket he receives, 'Thank you, Mr. Brown' or 'How are you tonight Mrs. West' or 'I have been expecting you sir,' are the kind of remarks that may be heard. He knows what type of picture most of the patrons like, keeps posted on coming attractions, and tells enquirers frankly his opinion as to whether or not he thinks such and such is the kind they like most."

The Biggest School of Showmanship the  
World Has Ever Known!!

## Of Course, It's Your 'PUBLIX OPINION'

It has an enrollment of over 25,000 students!!

It has a teaching staff of over 1500 of the world's greatest showmen—specialists, experts, technicians, administrators!

Every contributor is a teacher!

What an opportunity for illumination this publication affords to those of us fortunate enough to be in Publix!!

But it can only reach its fullest measure of usefulness thru your help!!! You can't play "Take" all the time! You've got to "PUT" once in a while!! Remember—YOU are one of the Contributing Editors, responsible for its helpfulness.

YOU must offer constructive criticism! YOU must offer constructive contributions!

YOU must see that the copy you get is not merely "skimmed over" in reading—but is read with a pencil-and-notebook-in-hand. Only thus can immediate orders be given to put into quick work, all of the weekly tips, ideas, and suggestions that are collected from the experience and thoughts of those splendid showmen in all of our 1200 theatres, in the Home Office, in the Paramount organization, and in the industry at large!!

YOU are the most important factor in PUBLIX OPINION.

### PLUG THESE HIT SONGS

Beginning and during the week of March 8, the radio and theatres will be concentrated upon to exploit two numbers from "The Love

Parade." These hit songs "Dream Lover" and "My Love Parade," should be plugged by every theatre manager and advertising manager.

## STUDENTS GIVEN TRAINING AS SPEAKERS

In conjunction with the advertising course which occupies the seventh session of the Publix Managers Training School, now in its sixth week, the men attending are being thoroughly drilled in the art of effective expression.

"Few things are more important to the theatre manager," said Elmer Levine, director of the school, in his initial lecture on expression, "than the ability to make an effective speech. From the time of his arrival in a new operation to the day he leaves it he is faced with the possibility of being called on for a speech before his local chamber of commerce, luncheon club, or similar civic gathering. It follows that if he possesses the ability to speak clearly, concisely and interestingly, he will not only reflect credit upon himself but also on Publix.

"Ten things are essential to effective speech. These are clear enunciation, good facial expression, simple language, good personality, proper gestures, proper breathing, pitch of voice, volume of voice, lack of speech defects, and lack of nervousness. These can be grouped under the heading of delivery. There are other considerations, however, of equal importance, and these include selection of subject matter and organization of material.

"To be interesting and effective, a speech must have a live subject. Then the speaker must be fully prepared on this subject, so that he may speak freely and convincingly. His material must be well organized; the speech must start well, hold the interest of the audience, and finish well. Quality, posture and pronunciation must be taken into account in delivery of the speech."

### "PUBLIX OPINION" DAILY FORECAST CALENDAR

1930 - JUNE - 1930

**D**ON'T LET FAULTY SOUND-MANIPULATION COST YOU YOUR JOB! Nothing less than constant, alert, vigilant, intelligent supervision will do! Too much is at stake for your audiences, for stars, authors, directors, and company! This is YOUR first and most important worry! There can be no weakness, temporizing or failure! You must demand and GET perfection always! YOUR JOB depends upon it!!—PUBLIX OPINION.

PROGRAM-PLOTS	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	REMARKS
(Whether full-week or split week policy, keep your program-plots for each week, here. Set down titles, stars, features, shorts, trailers, footings, running time, running order, distributor, stage show, lobby-advert, and sales campaign plans.)	1 Are you building SUNDAY matinee business? (See PUBLIX OPINION, Vol. III, Nos. 10, 12)	2 What are you going to do to bring the people to YOUR theatre and away from the 'beaches? What tie-ups do you plan? Plenty of reference remedy in PUBLIX OPINION.	3 What about a "refrigeration show"? Special newspaper supplement to launch the exploitation of your theatre cooling plant.	4 DON'T SELL YOUR SHORTS "SHORT"!	5 Do you spot Publix and Paramount trademarks in ads?	6 Clean inside of all roof tanks.	7 Don't let your MONDAY BUSINESS turn into "blue" or "red".	(Set down here WHAT is unfinished for the week and WHO was assigned to follow through.)
	8 Prepare Fourth of July decorations, entertainment, and advertising copy slants!	9 ARE YOU PLUGGING HIT SONGS, through radio, music shops, orchestras, etc.?	10 Help to stop the waste in good, repeatable ideas. Tell 'em TODAY to PUBLIX OPINION (the official "voice" and "idea exchange").	11 Write to Home Office sound and projection chief for "anti-flutter" test film.	12 Get an ice-cream tie-up and build your theatre "personality", performers or screen stars.	13 Just a few more days until June 21st, the longest day of the year. Copy slant to sell tickets?	14 Today is Flag Day. Decorate Marquee!	
	15 Father's Day is Today.	16 Send resume to Real Estate Department, New York office, on growth of city, new industries, new theatres and any special public improvements.	17 Hot copy for cool shows gets coin! Trailers, ads, posters. NOW!	18 GET local merchants to assume cost of buying, imprinting and distributing heralds and rotos from exchanges.	19 MANAGERS! Send in your weekly reports ON TIME.	20 Check footage on special trailers at least once a month to make sure you get what you're paying for.	21 Don't let your MONDAY BUSINESS turn into "blue" or "red".	
	22 FAKES WIN NO APPLAUSE IN PUBLIX!	23	24	25 Exploit shorts just as you would if they were stage acts.	26 Independence Day (July 4th) is just around the corner. Where are you?	27	28 Don't let your MONDAY BUSINESS turn into "blue" or "red".	
	29 Are you building SUNDAY matinee business? (See PUBLIX OPINION Vol. III, Nos. 10, 12.)	30	PIT, ORCHESTRA CHECK					
			1. Noisy entrance and exit.	5. Wrong levels of elevator.	9. Ineffective speedometer signals.	news reels improperly timed.	18. Glare from instruments.	
			2. Loud and discordant tuning.	6. Orchestra out of tune.	10. Untidy music racks.	14. Poor arrangements.	19. Traps and sound effects.	
			3. Untimely elevator.	7. Lack of uniformity in bowing of violins.	11. Talking in the pit.	15. Inefficient use of mutes.	20. Overplaying voice or picture.	
			4. Lack of proper "elevator" music.	8. Wrong combination of instruments.	12. Tardy cueing of news reel clip.	16. Selections too lengthy.	21. Defective grouping of musicians.	
					13. Cueing to the	17. Leader's showmanship.		



*Harry B. Watts*  
City Manager, Minneapolis, Minn.



YOU HAVE THE  
MERCHANDISE  
SELL IT!

# Publix Opinion

The Official Voice of Publix

YOU HAVE THE  
MERCHANDISE  
SELL IT!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of February 21st, 1930

No. 24

One of the main factors which has contributed to the success of Publix has been our ability to consistently defeat box-office opposition. Our combat against the weather jinx and the pre-Christmas depression has been effective. I see no reason why we should not offset the Lenten slump, too.

—SAM KATZ, President, Publix Theatres Corp.

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

## Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising

BENJ. H. SERKOWICH, Editor

Contents Strictly Confidential

## GET AN EARFUL!

For those showmen who can conveniently do so, Publix Opinion recommends listening in on the Columbia chain half-hour talks every Sunday night by Dr. Julius Klein, Assistant Secretary of Commerce in the cabinet of President Hoover.

Dr. Klein has at his finger-tips the weekly resume of national and international business conditions, all of which is highly authoritative. It requires no great imagination to adapt what he has to say in general, to the requirements of our business, nationally, or locally.

His talk, a few Sundays ago, was on "the nation's junk heap" in which he pointed out that the finest sort of economy and national progress is being made because of the American policy to discard old methods and machinery in favor of any available newer and better methods. Among the things he mentioned specifically was the intelligent and swift manner in which the motion picture industry met and took advantage of the revolutionary change brought out by talking pictures. He credited the motion picture industry with being up in the first rank of the nation's industry. It is fourth, and close to third, according to authorities within the industry.

Listening to Dr. Klein's talks will furnish you with a vast amount of information, mostly of the kind that will help you in a great many ways in your particular problem. Show business thrives on anticipated accurate judgment of local and national economic conditions, so it behooves the real showman to be as much of an economist as possible. Listening to one of the nation's foremost authorities on political economy is a fine way to improve one's fund of knowledge.

## "DISCOVERED"

A few weeks ago, we printed a statement from Jesse L. Lasky, head of Paramount's production department, who called attention to the fact that right now, stars of equal or greater potential box-office popularity than that of any hitherto known, are under contract and working in Paramount pictures—awaiting "discovery" by the public.

Mr. Lasky called attention to Claudette Colbert and several others, who, until recently, were practically unknown to movie audiences.

Your Editor intended to invite your attention, ever since then, to Kay Francis, who has appeared in three or four recent Paramount pictures. We'll bet anybody a new hat that she becomes a First Magnitude Box Office Attraction before 1931, and hope we get lots of takers.

One of the biggest and most enjoyable thrills a theatre manager, or press agent can have, is to be in at the start of a great star's career. It takes real showmanship and real power of discernment, to be the one to tip off the public thru the local newspapers, to the opportunity of "discovering" real star material. We like to pat ourselves on the back for being the winners of several dinner checks from a couple of New York newspaper critics who saw "Water Hole" with us, and didn't believe that Nancy Carroll would be a great star in two years. We also like to think that a year ago, we were among the first couple of thousand showmen who thought that Helen Kane and Jack Oakie would become great box-office luminaries.

In nearly every picture nowadays is an actor or actress your community probably never heard about or saw before—but who someday will be among the most popular of all screen artists. People love to take that pride of possession that comes from an "I told you so" attitude. Give them a chance. Help your local public "discover" the genius and talent of these now unknown Paramount future stars. Call attention to the "unknowns" who have promise. Do it in your ads. Call them "discoveries." It's good business, and certainly it's a thrill if you're right.

## SOUND TIPS

From Publix Department of  
Sound and Projection.

HARRY RUBIN, Director

### SOUND BULLETIN No. 47 Bad Prints Aren't Always Bad

Sometimes "trouble in the print" turns out to be trouble in the projection room. And sometimes trouble in the projection room turns out to be a bad print, or bad recording.

It is very necessary to know how to draw the line sharply and promptly, since either mistake causes lots of grief. If difficulty in the sound is really due to the print, but blamed on the theatre apparatus, the projectionists get headaches and the theatre, often enough, an unnecessary expense looking for trouble after the show. If the trouble is really in the equipment but is blamed on the print audiences get headaches, sometimes for an extended period until the playing of several pictures drives home the lesson that it is not the picture that is at fault.

Common sense should show how to settle any doubt on this question, but experience has added to common sense the shortest and most certain way of doing this.

The first is to watch for the doubtful trouble, noise or distortion or hum or whatever it is, very carefully, noticing the exact places in the picture where it appears. If the trouble is always the same and appears always in the same place it is probably beyond correction in the theatre. If the trouble appears spasmodically, but NOT in the same part of the picture each time, it is NOT in the print. So much is obvious.

Rehearsals or first showings

## NEW YORK PROGRAM PLOTS

### Week Beginning Feb. 21st

#### New York Paramount

1. "Martha"—Paramount Sound Subject—Orchestral Accompaniment (5)
2. Paramount Sound News (8)
3. Trailers on "Slightly Scarlet" and "Chauve Souris" (4)
4. Organ Concert—Crawfords (7)
5. Fashion News (3)
6. Publix Unit—Buddy Rogers (37)
7. "Roadhouse Nights"—Paramount Picture (69)
8. Trailers (20)

#### Brooklyn Paramount

1. "Martha"—Paramount Sound Subject—Orchestral Accompaniment (5)
2. Paramount Sound News and Sound Trailer on "Slightly Scarlet" (10)
3. Organ Concert—West (5)
4. "I Came First"—Paramount Comedy (9)
5. Publix Unit—Vallee (39)
6. "Roadhouse Nights"—Paramount Picture (69)
7. Trailers (3)

Rialto  
"Street of Chance"—Fourth Week

Rivoli  
"Condemned"—Fourth Week

Criterion  
"The Vagabond King"—First Week

Publix Washington Subject in weeklies at all theatres except Criterion on February 22nd.

## FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

### LENGTH OF FEATURES

Record No.	Subject	Make	Foot-age	Runn'g Time
They Learned About Women—11 reels (AT)		M.G.M.	8500	95 min.
Undertow—6 reels		Universal	5000	56 min.
Men Without Women—6 reels (AT)		Fox	7075	79 min.
Under a Texas Moon—8 reels (AT)		Warner	7300	81 min.
Officer O'Brien—8 reels (AT)		Pathe	6590	73 min.
Be Yourself—9 reels (AT)		U. Artists	5800	65 min.
Lady of the Lake—6 reels (S)		Fitzpatrick	5175	58 min.
(AT)—All-Talking				
(S)—Synchronized				

### LENGTH OF TALKING SHORTS

PARAMOUNT				
Tito Schipo No. 2			666	7 min.
Duke of Dublin			1785	20 min.
Down with Husbands			1675	19 min.
Voices of Lonely Men			935	10 min.
News No. 57			920	10 min.
WARNER				
Carmen			360	4 min.
Imagine My Embarrassment			715	8 min.
PATHE				
Love, Honor & Oh! Baby			1870	21 min.
Her Hired Husband			1970	22 min.
Audio Review No. 7			950	11 min.
EDUCATIONAL				
Big Jewel Case			1450	16 min.
Oh! Darling			1550	17 min.
COLUMBIA				
Princess Lady Bug (colored)			915	10 min.
Stage Door Knights			860	10 min.
Radiators (Jubilee Singers)			885	10 min.
FITZPATRICK				
People Born in February			900	10 min.
Spain, France Talk No. 4			900	10 min.
Length of Non-Synchronous Shorts				
PATHE				
Review No. 50			785	9 min.

should be watched with especial care, so every defective portion in the picture, if there are any, will be known; and good portions known as well. Trouble noticed or complained of thereafter can be instantly placed, as between print and projection room, and in case the latter is at fault corrective measures can be taken without delay.

Troubles noticed during rehearsals or first showings should all be tracked down carefully. If a substitute print is available it can be tried. However, both prints may be bad because the original recording may have been bad. But watching both will generally reveal this to be the case, because then both will have the same kind of trouble in the same places. If no substitute print can be had the suspected reel can be run on the other projector. If it acts exactly the same way there that reel is probably at fault, and not the mechanism. If a portion of the previous show—if still available—is then run, or any other piece of recording known to be good, as a test, and the equipment then performs satisfactorily, it may be taken for granted that the equipment is in no way at fault.

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Second Quarter Profit Stampede			Branch Manager Praises Publix Patron Treatment	3	1-2
Chicago Meeting Postponed	1	4	Return "C" Copy of Purchase Orders	3	2
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February 8 Bulletin	3	3	Analysis Basis for Advertising Copy (Second of Series)	8	1-5
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Reviews of 'Shorts' by Louis Notarius	5	1-2	Eugene Zukor Reports on Tour of Maintenance Executives	1	3
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Special Stunts			Contact Session Receives Praise	2	5
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